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THE ART
OF
GARNISHING CHURCHES
AT
CHRISTMAS
AND
OTHER FESTIVALS.

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THE ART
OF
GARNISHING CHURCHES
AT CHRISTMAS

AND
OTHER FESTIVALS,

BY
EDWARD YOUNG COX,

WITH
PHOTOGRAPHS, LITHOGRAPHS, & WOOD ENGRAVINGS,

ILLUSTRATING THE ORIGINAL DESIGNS OF SEVERAL ARCHITECTS,
AND NUMEROUS ANTIENT EXAMPLES.



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P R E F A C E .

The following pages are intended to serve as a plain practical compendium of the art of garnishing Churches at Christmas and other Festivals. The principles of the art are briefly discussed, and the rules for applying them are given so fully that they will, it is hoped, suffice for the guidance of the most inexperienced Amateurs.

The subject has been considered solely in its æsthetical aspects. A great diversity of opinion prevails as to the proper limits of Ecclesiastical decoration ; but the Author has entirely abstained from entering into that controversy. He has contented himself with giving designs and methods, varying widely in character, and suitable, some to the most elaborately and some to the most simply decorated edifices.

Every available treatise relating to the present and allied subjects has been considered. The information derived from these sources has been combined with the results of the Author's own practical experience—which is considerable—and with the valuable suggestions of several clergymen and others, who have successfully practised the beautiful art, which applies some of Nature's gifts to illustrate the successive seasons of the Christian year.

A grateful acknowledgment is due to several friends for the useful information contributed by them, and particularly to MR. S. J. NICHOLL, and MR. B. J. TALBERT, for several designs which illustrate these pages.

THE
ART OF GARNISHING CHURCHES
AT
CHRISTMAS AND OTHER FESTIVALS.



THE decoration of Churches with flowers and foliage at Christmas and other Festivals, is sanctioned by constant usage, both before and since the Reformation. There are abundant references in old writers to this custom. For example, Spenser in his "Shepherd's Complaint," which appeared in 1579—that is, in the reign of Elizabeth, says:—

“ Youths folke now flocken in every where,
To gather May buskets and smeling breere
And home they hasten the posts to dight;
And all the Kirke pillars ere day light
With Hawthorne buds and sweet Eglantine
And girlonds of Roses.”

In a few words he manages to give a very complete idea of the mode in which Churches were garnished with various flowers in his day. The “posts” and pillars of the sacred building were to be decked with the fragrant blossoms of the White Thorn, with branches of Sweet Briar and garlands of Roses.

Stowe in his "Survey of London" which was first published about twenty years later (A.D. 1598.) says :—

"Against the feast of Christmas every man's house *as also their parish Churches* were dressed with holme, ivy, bayes and whatsoever the season of the year afforded to be green. The conduits and standards in the streets were garnished in the same manner."

Here again the modern decorator may gain one or two useful hints. The quotation from old Stowe may serve to remind us that there are other available materials at Christmas besides Holly—that the Ilex or evergreen Oak, the bay and ivy may even in mid-winter be used to give a festive appearance to God's house.

Perhaps one of the most striking evidences of the antiquity of the custom is the name of the ever-green shrub Holly—evidently a corruption of "Holy." In all probability the appellation is derived from the use of holly leaves and berries to adorn Churches. The practice of decking sacred edifices with green boughs and flowers existed long before the Reformation ; but it is clear that the custom was not interrupted by that event. The passages above cited are taken from Authors who wrote many years after the separation of the English Church

from that of Rome, and after the revision of our ritual and the adoption of our present Prayer Book. Several learned writers have collected interesting extracts from Churchwardens' accounts in different parts of the kingdom, showing that during the sixteenth century, flowers were frequently provided at the expense of the parishioners in adorning Churches.

Numerous authorities for this custom are given in Brand's "Popular Antiquities of Great Britain," edited by Sir Henry Ellis. The following extracts are from the chapter entitled "Evergreen decking at Christmas :—"

"Bourne in his 'Antiquities of the Common People,' cites the 'Council of Bracara,' canon 73, as forbidding Christians to deck their houses with bay leaves and green boughs; but this extended only to their doing it at the same time with the Pagans. The practice of decking the Churches at this season is still prevalent in this country. Bourne observes that 'In the south, particularly at our Universities, it is very common to deck not only the common windows of the town, but also the chapels of the colleges with branches of laurel, which was used by the antient Romans as the emblem of peace, joy, and victory. In the Christian sense it may be applied to the victory gained over the powers of darkness by the coming of Christ.'

"In Herbert's 'Country Parson' (1675, p. 56) the author tell us 'Our parson takes order that the church be swept and kept clean without dust or cobwebs, and at great festivals strawed and stuck with boughs.'

"A writer in the 'Gentleman's Magazine' for May, 1811 speaking of the manner in which the inhabitants of the North Riding in Yorkshire celebrate Christmas, says:—"The windows and pews of the churches (and also the windows of houses), are adorned with branches of holly, which remain till Good Friday.'

"Among the antient annual disbursements of S. Mary-at-Hill, in the city of London, is the following entry:—"Holme and ivy at Christmas Eve, iiijd.' In the churchwardens' accounts of S. Lawrence Parish, Reading, 1505, 'It. payed to Makrell for the holy bush agayn Christmas, ijd' In similar accounts for the Parish of S. Margaret, Westminster, 1647, 'Item paid for rosemarie and bayes that was stuck about the church at Christmas, 1s. 6d.'

"Coles in his 'Art of Simpling,' 1656, says:—"In some places setting up of holly, ivy, rosemary, bayes, yew, &c., in churches at Christmas is still in use.'

"Gay in his 'Trivia' describes this custom:—

'Now with bright holly all the temples strow,
With laurel green, and sacred mistletoe.'

Sir Henry Ellis in the work from which these Extracts are taken, expresses his opinion that mistletoe "was not put up in churches but by mistake or ignorance of the sextons; for it was the heathenish or profane plant as having been of such distinction in the Pagan rites of Druidism." But the learned author quotes a passage from Stukeley's "Medallic History of Carausius," which states that

"The custom is still preserved in the North, and was lately at York; on the Eve of Christmas day they carry mistletoe to the high altar of the cathedral."

In other parts of Ellis's edition of Brand's "Popular Antiquities" are references to the garniture of churches at other festivals besides that of the Nativity.

"*Palm Sunday*.—Newton in 'Herbal for the Bible,' says, speaking of the palm:—'The common people in some countries, used to deck their churches with the boughs and branches thereof, on the Sunday next before Easter.' In the churchwardens' accounts for S. Mary Outwich, London, 1510-11 is the entry:—'First, paid for palme, box, floures, and cakes, iiijd.' In the accounts for All Hallows, Staining, 'Item for box and palme on Palme Sundays; item for geunepore for the church, ijd.'

The decoration of churches with palms, must not be confounded with the ceremony of 'bearing of palms,' which were made into crosses, to be set in the doors of houses or carried in purses. This ceremony appears to have been disused shortly after the Reformation, and to have been prohibited.

"*Easter*.—In the churchwardens' accounts for S. Mary-at-Hill, is an entry:—'Three great garlands for the crosses, of roses and lavender; three dozen other garlands for the quire, 3s.' In the churchwardens' accounts for S. Martin Outwich, London, 1525, 'Paid for *brome* ageynst Easter, jd.'

"A writer in the 'Gentleman's Magazine' July, 1783, says:—'The flowers with which many churches are ornamented on Easter day, are most probably intended as emblems of the Resurrection, having just risen again from the Earth, in which during the severity of Winter they seem to have been buried,'

"*Whitsunday*.—Collinson in his 'History of Somersetshire,' speaking of the Parish of Yatton, says:—'John Lane of this parish, gent., left half an acre of ground called the "Groves" to

the poor for ever, reserving a *quantity of grass for strewing the church on Whitsunday.*' Among the antient annual church disbursements of S. Mary-at-Hill, London, is the following:—
 'Garlands, Whitsunday, iijd.' "

There is a sufficient chain of evidences showing the continuance of the usage during the last century. The writers in the "Gentlemen's Magazine," above cited, speak in the present tense as of a still continuing practice; but during the latter part of the last century and the earlier part of our own the goodly usage became in a great degree obsolete. The same spirit of indifference which suffered the Churchwardens to "beautify" Churches with whitewash and hideous high pews, tolerated an almost complete neglect of a most graceful and appropriate method of marking the different seasons of the Christian year. Most of us can recollect the miserable bits of holly stuck in candlesticks and all sorts of awkward places, which were in our youth considered sufficient decorations for Christmas. Easter adornments were generally unknown, they were used, however, in a few country places; for antient traditions are apt to linger longest in the more tenacious memories of the rural population, and old national customs are often observed in remote villages long after the vicissitudes of fashion have banished them from the busier haunts of men.

At length there came a revival of the former reverence of God's house, and a protest against the neglect and injuries to which it had been subjected during an age of lifelessness, irreverence and scepticism. Among the minor advantages of the renewed taste for ecclesiology must be reckoned a return to the antient and thoroughly English practice of decking the sanctuary with fair flowers and pleasant verdure.

There seems a singular appropriateness in this use of the productions of nature, and the beautiful form and colour of leaves and blossoms render them the most artistic materials of decoration. It is not enough, however, that they should be employed effectively and with good taste,—it is essential moreover that the taste should be *Church-like*. Ornaments which would be admirable in a banquet-hall or ball-room might be, and probably would be, utterly out of place in a sacred edifice. Religious art is necessarily more severe and sober than secular art, and more restricted to conventional types and established forms. Less strictness is required with respect to merely temporary ornaments such as we are considering, than with respect to permanent works; but even our garlands and banners must not be divested of the ecclesiastical character.

There is a fundamental difficulty of principle to be considered at the very outset of our subject, before discussing in detail the various devices and ornaments. Their color contrasts strongly with that of the walls of the edifice, and therefore we have to examine in the first place how these lines of distinctive color are to be disposed with reference to the architecture. Until this point is settled we ought not to begin the work of adornment. Shall the green wreaths conform with the constructive lines of the building, or be disposed independently? The first and most common idea is to adopt the stonework as a guide, or pattern which is to be obsequiously followed. An ordinary house-decorator has no idea of colouring beyond that of "picking" out the mouldings; and a large proportion of modern architects have not risen above this level of taste. But let us hear what a writer of great eminence—who has thought deeply upon the principles of mediæval art—has to say upon this point. Mr. Ruskin in his "Seven Lamps of Architecture," (Chap. iv. sect. 36.) observes:—

"Our building if it is well composed is one thing, and is to be coloured as Nature would colour one thing,—a shell, a flower, or an animal; not as she colours groups of things. And the first broad conclusion we shall deduce from observance of

natural colour in such cases, will be that it never follows form, but is arranged on an entirely separate system. What mysterious connection there may be between the shape of the spots on an animal's skin and its anatomical system, I do not know, nor even if such a connection has in anywise been traced; but to the eye the systems are entirely separate, and in many cases that of colour is accidentally variable. The stripes of a Zebra do not follow the lines of its body or limbs, still less the spots of a Leopard. In the plumage of birds, each feather bears a part of the pattern, which is arbitrarily carried over the body, having indeed certain graceful harmonies with the form, diminishing or enlarging in directions which sometimes follow, but also not unfrequently oppose, the directions of its muscular lines. Whatever harmonies there may be, are distinctly like those of two separate musical parts—coinciding here and there only—never discordant, but, essentially different. I hold this, then, for the first great principle of architectural colour; let it be visibly independent of form. Never paint a column with vertical lines, but always cross it. Never give separate mouldings separate colours (I know this is heresy, but I never shrink from any conclusions, however contrary to human authority, to which I am led by observance of natural principles); and in sculptured ornaments do not paint the leaves or figures (I cannot help the Elgin frieze) of one colour and their ground of another, but vary both the ground and the figures with the same harmony. Notice how Nature does it in a variegated flower; not one leaf red and another white, but a point of red and a zone of white, or whatever it may be, to each. In certain places you may run your two systems closer, and here and there let them be parallel for a note or two, but see that the colours and the forms coincide only as two orders of mouldings do; the same for an instant, but each holding its own course. So single members may sometimes have single colours—as a bird's head is sometimes of one colour and its shoulders another; but in general, the best places for colour is on broad

surfaces, not on the points of interest in form. An animal is mottled on its breast and back, rarely on its paws or about its eyes; so put your variegation boldly on the flat wall and broad shaft, but be shy of it in the capital and moulding; in all cases it is a safe rule to simplify colour when form is rich, and *vice versa*; and I think it would be well in general to carve all capitals and graceful ornaments in white marble, and so leave them."

In a note to this admirable passage, Mr. Ruskin adds—

"It should be observed, however, that any pattern which gives opponent lines in its parts, may be arranged in lines parallel with the main structure. Thus rows of diamonds, like spots on a snake's back, or the bones in a sturgeon, are exquisitely applied both to vertical and spiral columns."

The principles of coloring architecture apply in a great degree to the subject which we are now considering, and therefore if we accept Mr. Ruskin's reasoning and authority, it follows that the Church decorator is not compelled to follow with absolute fidelity the architectural lines of the building. It will be observed that Mr. Ruskin himself does not assert that he is never to follow them. Indeed, in some cases the mouldings and other parts of the structure afford the most convenient means of support and suggest the most obviously appropriate arrangements of the temporary ornaments. The forms and proportions of different Churches vary so much, that it is

impossible to lay down any inflexible rule under this head. But at all events it should be clearly understood that no solecism or violation of the principles of good taste is committed by adopting lines which cross those of the architecture: and that on the contrary a servile imitation and observance of structural arrangements will produce a tame unsatisfactory result.

A flexible wreath hanging freely suspended from two points assumes by its own weight, the curve which mathematicians call the *catenary*. It is one of the most beautiful curves in nature, as any one will acknowledge who has observed the graceful droop of the chains of a suspension bridge, or on a smaller scale, of a cord hanging between two points, and not *taut*. The catenary is capable also of great variety. The droop may be very small compared with the horizontal span, so that the curve is flat and open: or on the other hand it may hang down so as to present the form of a narrow pendent loop. Again a great variety of effects may be produced by using *parts* only of catenaries and leaving one end of the curve considerably lower than the other. A person who possesses a moderate amount of taste and in-

vention can contrive an endless variety of combinations in which pendent wreaths can be applied for the adornment of Churches. A great recommendation of this method is that it is inexpensively and easily applied. When the wreath (the preparation of which we shall have to describe more particularly hereafter) is ready, all that remains to be done is to hang it over the points of suspension. No framework is needed, and the form naturally assumed is one which art would not improve.

Perhaps one of the very simplest and most easily constructed kinds of decorations is a horizontal series of plain and equal festoons such as those indicated on design C, plate 7, below the text "Glory to God in the highest." This may be continued *all round* the Nave, either above the windows of the aisles, or the interior arches—or both.

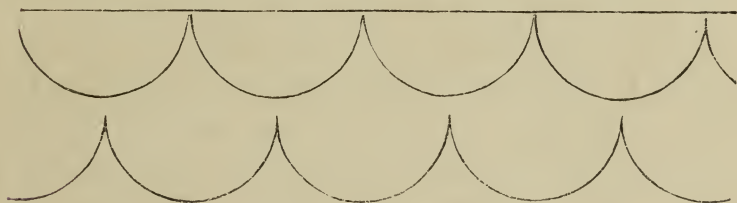
There does not seem to be any objection to carrying the festoons right across a window if their general level is higher than the bottom of the window. The contrast of the greenery against the glass is by no means unpleasing.

Another form of festoons slightly more com-

plicated is that of a double series intersecting each other as in the annexed diagram.



Another variation of the same idea consists of a double series of festoons one under the other; the summits of the lower series of curves being coincident with the lowest points of the upper series. But in order to avoid distortion of the curves of the higher set, the lower festoons must not be suspended from them, but must have independent points of support.



Again, the catenary may be effectively employed for adorning the arcade of the nave by very large festoons hanging across the arches in the position shown by the illustration, plate 7, design D: the form of the wreath will appear to great advantage where it crosses the open space below the arches. An endless variety of similar

devices might be suggested; and some will be found indicated on plates 2, 3, 4, and 6; but the varying circumstances and form of each Church will generally render it necessary that the decorator should be guided to a considerable extent by his own powers of invention.

METHODS OF FORMING WREATHS OF EVERGREENS.

In all churches, whether more or less elaborately decorated, wreaths are the staple garniture: therefore a few hints on the various ways in which they may be arranged, and the mode of constructing them will no doubt be acceptable. Large boughs, to cut which would injure the trees, are not required; only small pieces, such as the gardeners when trimming would throw away, are wanted, as these only can be used to produce the effect desired. Almost all evergreens are suitable; but holly, by custom and by its association, should be extensively used at Christmas and all other winter festivals; as the lovely white hawthorn, should be used on May-day, or other Spring-days of public Christian rejoicing.

The more usual plan is to fasten the evergreens with twine to a thin rope; and the most

convenient and expeditious plan to adopt is, before commencing operations, to have the rope of the necessary length, stretched across the room at a convenient height (say rather more than 3 feet from the floor), and to have a quantity of evergreen sprigs assorted in heaps of different kinds, also a supply of small bunches of holly berries, and (if it is intended to use them) of everlasting flowers arranged on a table close at hand. Begin by disposing a few of the sprigs round the rope, and fasten them on with twine ; arrange the next bunch so that the stalks may not be seen, and twist the string around them, tying a knot to prevent its slipping away. Now and then, continue this until the rope is covered, and care should be taken to use as far as possible a variety of tints of green, interspersed with bunches of holly berries and everlastings, so as to keep the thickness of the wreath uniform.

There is one objection to the use of twine for fastening the evergreens to the rope in the way described above, viz. :—that unless it is frequently looped or tied, as well as wound round the twigs of which the wreath is formed, they are apt to get disarranged in moving and fixing, by the twine slipping. This can be avoided by using either fine iron or copper wire, in lieu of twine ; the wire will

bend with the wreaths, and consequently not allow the evergreens to get misplaced.

Another plan is to make the wreaths flat instead of round; the best way of accomplishing this is to use a stout string or whipcord, instead of a rope foundation: to have twigs cut with rather longer stalks than usual, and to fasten them with wire in the way described in the previous paragraph; but arranging the various pieces spreading out instead of bound close to the string; when arranged in this way, care should be taken that the choicest pieces are placed so as to show well on the face of this flat wreath.

A wreath made in this manner is more pliable, and consequently for some parts of the work, more easily arranged than when so thick a foundation as rope is used; but it must not be forgotten that massive pillars require much thicker wreaths than those of lighter proportions; and care must be taken that all the leaves, &c. are directed upwards. This is a point that should be constantly kept in mind, as frequent mistakes are made in the matter.

The following plan of constructing the wreaths will perhaps be found to be more easily worked by ladies than either of the foregoing, and quite as effective. Instead of the wire or cord groundwork, procure some green worsted binding, and stretch it

tight across a dining-room or other table, and then sew thereon the twigs, flowers, and berries, arranged in the same way as previously described. This will give a rather broad and flat wreath which will look very well, particularly when used for decorating large columns.

For wreaths to fit into the carved moulding in the manner frequently adopted with a pleasing effect in churches, where there is a row of arches between the nave and aisles, the best groundwork is a thin wooden lath, which if cut to the exact length required, will, when decorated, and put into its position, simply require a fastening at each end, and the natural spring of the wood will keep it in its place. A thin iron rod treated in the same manner can be bent to the required shape, and would answer equally well. In fixing wreaths, and in fact all temporary decorations, it is of the greatest importance to use as few nails or tacks as possible, and where used they should be put in with the greatest care, as it is most unsightly, and reflects discredit on the decorators, when the decorations are taken down, if the stone work, plaster, or brick work is found to be disfigured. For wreaths round the capitals of columns, it is found to be a good plan to use a band of hoop iron with a hole punched in each end, so that it can be fastened by a piece of string or wire to form the groundwork of a wreath; and a still better plan is to

have the hoop iron above described, fastened in the centre of a band of perforated zinc, about 3 inches wide. This will enable a breadth to be given to the wreath which its position requires. Where there is a projecting moulding on which this band can rest, no other fastening is required, but where this is not the case it is better to have a hole punched in the centre of the hoop iron as well as at the ends, so that it can be fastened on each side by a piece of string, which should be tied round the column.

In speaking of the construction of wreaths, allusion has been made to the use of everlasting flowers. Those who have not seen the effect of sprigs of the ordinary yellow everlasting flowers (*gnaphaliums*) introduced here and there among the wreaths in the same way as the red holly berries, will be surprised at the pleasing effect produced. The most convenient plan of introducing these is to take about three sprigs at a time, and cut off the long stalks, and bind them together with a piece of iron wire. If a number of these tiny bunches are thus prepared, the decorator can either put them in as he makes up the wreath, or he can introduce them afterwards in the points where they would be most effective. They could also be added, where desirable, to those wreaths which have already been fixed.

Several designs, accompanied by full descriptions,

showing the way in which wreaths can be applied to columns, arches, walls, &c., will be found on plates 2, 3, 4, 6, and 7.

Here it is desirable to suggest, that as the wreaths and devices in evergreens take some days in preparation, it will be the best, as they are completed, to lay them on a stone floor, if possible, and occasionally to *slightly* sprinkle them with water; they will then be quite fresh-looking when fixed in their places.

DIRECTIONS FOR MAKING DEVICES, CROSSES, AND MONOGRAMS WITH EVERGREENS.

For forming devices, either entirely of evergreens, or of evergreens with the addition of a few everlasting flowers, perforated zinc is decidedly the best groundwork. The plan to be adopted for fixing them is as follows:—First procure the materials required, viz, the devices proposed to be decorated, cut out in perforated zinc, and a supply of evergreen leaves, and very small sprays of evergreens, some stout needles, and strong thread of a dark color; that used for sewing carpets would answer very well, or ordinary black thread would do.

Commence sewing on the leaves and sprays at

the bottom of the device, taking care that the thread fastens the leaf down across one of the veins, and that the stalks are as far as possible, covered by other leaves. For devices that are intended to be fixed at a slight elevation, small leaves should be used, and the work should be done as neatly as possible ; but for those that are to be fixed at a considerable height, larger leaves would be equally and in some instances more effective. Devices consisting entirely of evergreens have a somewhat heavy appearance, which is greatly relieved by small bunches either of natural or imitation holly berries, or of the yellow or other colored everlasting flowers being introduced in different parts of the design, in the way indicated on some of the illustrations in this book.

Another way of forming the devices in evergreens is to have a groundwork of stout iron wire ; which is, of course, less expensive. The leaves could be either tied on with thread, or, what is better, bound on with the fine wire used by artificial flower makers. The wire groundwork, however, is not so good as the perforated zinc ; as the same breadth is not given to the design, and the leaves cannot be arranged so well, except in the case of very large devices, where the leaves could be attached by the stalks to the wire frame in such a way as to spread out.

Where devices are fixed against a window, it

will be requisite to stop all light passing through them, as if this is not done, their effect would be considerably diminished. As good a manner as any of doing this is, after the device is finished, to fasten behind it some waterproofed paper, which can be procured at 2d. per yard, and being coated with the black waterproof preparation, is impervious to light.

DIRECTIONS FOR MAKING MONOGRAMS, CROSSES, & DEVICES WITH EVERLASTING FLOWERS AND MOSS.

For working with the everlasting flowers (*gnaphaliums*), most amateurs prefer a groundwork of perforated zinc cut out to the required shape, as the stalks can be put through the holes, and fastened behind either with cotton or by pasting or glueing stout brown paper over the back. Another plan is to have the groundwork shaped out of a thin piece of wood, which should be either covered with paper, or painted, and on this the flowers, cut from the stalks, are fastened down either with glue, very thick gum, or shoe-makers' paste.

Supposing the amateur to adopt either of the above plans, he should procure the device selected, cut out to the required size; and then lay it down

on a piece of plain paper, and with a pencil trace the shape; then remove the zinc and with water colors try the effect of the various shades it is proposed to use; for he should always bear in mind that it is *not* requisite to adhere to one color only with these flower decorations; thus a star, instead of being all yellow, could have the principal part yellow with a green centre, and a line of red round the outside edge.

A double triangle could have one triangle yellow, edged with red: and the other white, edged with blue.

By trying the effect on paper in the way suggested, the decorator is much more likely to get a satisfactory result, and it will also save time in arranging the flowers, which should be fixed in the way indicated above.

The *gnaphaliums* can be procured in the following colors:—

YELLOW	ORANGE OR LIGHT RED
GREEN	BLACK
SPOTTED YELLOW	SPOTTED RED
CRIMSON	BLUE
LILAC	VIOLET
PINK	PURPLE
SOLFERINO	MAGENTA

as well as some others. It should be remembered that they are real flowers dried, not artificial as some people erroneously imagine.

The larger varieties of everlasting flowers (*helichrysum*) are grown in several colors, and these are occasionally used in conjunction with the *gnaphaliums* with very good effect, but are not so suitable used alone.

The devices when completed could have a border of evergreens surrounding them, and if preferred be placed on a groundwork of moss.

Letters for texts cut out in perforated zinc, wood, or cardboard, can be treated in the same way as devices. A variety of designs covered with flowers are given on plates 18 and 27, which also give a good idea of the mode of treating them as above described.

Many of the other designs shewn in this book are available for the same purpose, and it should be borne in mind that the perforated zinc or other groundwork for these devices will be serviceable from year to year, and that by varying their position and the arrangement of the flowers all appearance of sameness can be avoided.

NATURAL FLOWERS.

Where real flowers are used, arrangements must of course be made for the stalks to be in water, and this can very easily be done by having little zinc tubes which can be soldered in any

position on to an iron frame bent to the required form; or these zinc tubes which resemble an inverted extinguisher, and are made with a wire hook, can be hung on to any part of the decorations required.

In some positions, as for instance round the base of the font, the best plan to adopt is to have oblong boxes, either of wood or zinc, to hold the water, and to have floating on it boards perforated with holes; these can be covered with moss, and the stalks of the flowers passed through the holes to the water.

A method of arranging natural flowers in the bowl of a font is described under the head of "Fonts."

TEXTS.

The 82nd Canon of 1603, among other directions, requires that there be "chosen sentences written upon the walls of the said churches in places convenient."

Appropriate texts and legends are among the most effective of festival decorations. Some caution seems necessary as to the principle on which the selection should be made. Of course the words should be brief and should have reference to the season. But besides this, it must be always remembered that they are utterances *by* the Church, and not Divine

precepts and commands addressed *to* her. This distinction is not unfrequently overlooked. The letters are to be formed and put together by human hands, hence they may appropriately contain ascriptions of praise, or words supposed to be the language of the congregation; but there is something very inappropriate in the choice of words in which the Church appears not as speaker but as hearer. For example:—In connection with the Holy Communion, the words “Do this in remembrance of me,” are often selected. When it is considered that these solemn words are to be fashioned out of perishable materials by human skill, there appears a singular infelicity, and almost a lack of reverence, in such a use of the sacred text. The oldest and best examples of legends and inscriptions in churches do not involve this mistake. They are for the most part single and simple phrases, such as the thrice repeated “*Sanctus. Sanctus. Sanctus.*” and other words meet to express faith, adoration, thanksgiving, or triumph.

DIRECTIONS FOR EMBLAZONING TEXTS.

There are various modes of forming texts for temporary decorations.

The plan usually adopted by amateurs as the simplest, is to cut the letters out in colored paper, and gum or paste them on a groundwork of plain or different colored paper.

In order to form the letters correctly it is best to procure an alphabet cut out in cardboard to the required size ; and by laying the letters down on the paper and running a line round them, the proper shape will be obtained, when they can be cut out with either a knife or a pair of scissors.

When this has been done, the letters require to be fixed on the groundwork that has been prepared for them.

In order that texts prepared in long lengths may look well, it is absolutely essential that all the letters should be upright and properly spaced out ; and in order to ensure this the material on which the letters are to be fixed should be arranged on a long bench or table—a dining room table fully extended answers well ; or where the work is done in the school room, the school desks would be available for the purpose.

The letters should all be laid out in their proper places before any of them are fastened down. It is a good plan to rule a few pencil lines at the top and bottom of the letters, and in fixing them, to ensure their being upright, either to use a T or set square, or what will answer as well, a square piece of card board laid on the pencil line, so that its edge will give a right angle. The necessity of keeping the letters both upright and equidistant must be strongly urged. It frequently occurs that decora-

tions, which have evidently cost much time and attention, are completely spoiled by want of regularity.

After the letters have been fixed on the groundwork, they should be surrounded by a border; this may be made either of evergreens, with everlasting flowers introduced in the manner described on another page, or the text could be first surrounded with a border cut out of colored papers, in one of the ways described below, and then may have an outer border of evergreens, &c., beyond the colored one.

To make the simplest border a narrow slip of paper, of a color different from those used for the text, should be put round the lettering, with a cross, quatrefoil, or other ornament in each of the four corners. Thus supposing the groundwork of the text to be plain white paper, the letters should be black with red, capitals, and the border might be blue with the corners red.

If a more effective border than that produced by the simple line and corner is required, a zig-zag border may be cut out in one color with a line of a different color on each side of it; and on this principle many other borders can be prepared.

Where paper texts as above described are not considered sufficiently rich in appearance the following more elaborate plan is suggested.

Procure some white glazed buckram calico and cut it to the required size (if fastened on a board so much the better,) then take pieces of colored cloth or what is better cotton velvet, of the color preferred, and cut the letters and borders from them in the same manner as directed for paper texts, then paste or glue them to the calico or other groundwork, surrounding the whole with borders prepared in the manner indicated above. The embroidery paste, a receipt for which is given on page 35, is the best material to use for the purpose.

The ingenuity of the decorator will doubtless suggest various other materials both for the groundwork and the letters and borders.

Very effective texts may be prepared by covering a board with green leaves, and then forming letters upon them in white cotton wool; great care however must be taken, if this plan be adopted, to get the letters quite even, as owing to the nature of the materials it is somewhat difficult.

Another way is to prepare the board with evergreens as above described, and form the text with paper roses or camellias, which can be procured in both red and white, so that the principal letters might be red with the remainder white, in the same manner that red and black is used in illuminating decorations in oil colors. But the

propriety of using artificial flowers in churches is somewhat doubtful.

A plan frequently adopted is to cover cardboard letters with evergreens and fasten them to the wall separately ; but the objection to this plan is that there is a great risk of defacing the stone work or plaster by the number of tacks or nails that would have to be used in fixing. The better plan is to use a board that has been covered with white paper, and then, when the letters have been put on, to surround the whole with a narrow border consisting of small sprigs of box or other evergreens, of which the leaves are quite small. The advantage obtained by this plan is, that the board can then be suspended in the required position upon two nails, which, besides avoiding the risk of injury to the walls above alluded to, also saves a great deal of time and trouble in fixing.

The various methods above described for making texts are all applications of the principle of cutting out one material and laying it on another ; but where the decorators call in the aid of painting, a much larger field is open to them, as that art admits of a much greater variety of treatment both as regards design and colors.

For amateurs who have not had much previous experience in illuminated decorations, it is best to procure pots of colors already prepared for

use, which can be thinned with a little turpentine if found to be too thick.

The best groundwork for these decorations is "prepared cloth," a material which is painted and prepared for decoration in the same way as canvas for oil painting.

Decorations done on prepared cloth, if carefully rolled round wooden rollers before they are put away, will last for years.

When a cheaper material is required, white glazed buckram calico can be used, the process of painting being the same as on the prepared cloth.

For long texts, unless the decorators have plenty of time, it would be advisable to procure the prepared cloth and calico with the borders already stencilled, as the lengths are sold at very moderate prices.

When the material on which the text is to be written has been extended on a board or table, and the text has been spaced out, so as to obtain the proper distances between each word, the cardboard letter previously described should be laid upon it and marked out with a black lead pencil, care being taken to get a clear and distinct outline and to keep the letters regular.

This being done, the next process is to fill in all the letters with their proper colors, using a camel

hair, or sable, brush, and putting only enough paint to cover the groundwork. When red capitals are introduced, their appearance is very much improved by running a line of black round each. Should any of the letters or ornament be required to be gilt, the leaf gold is the best to be used and the most durable. It is sold in books, and in order to apply it properly, a gilder's cushion, knife, and brush are required as well as gold size. The gold size should be laid on the parts to be gilt and when it is partially dry, but still "stickey," lay out a leaf of gold on the cushion and cut it with the knife to the required size; this should be taken up with the gilder's brush and applied, care being taken that the parts are well covered with the leaf; then rub them gently over with a piece of cotton wool to remove all superfluous gold. An outline of black or red round the gold greatly improves the appearance of the gilded letters or ornament.

If the texts are not intended to be kept from year to year, and gold leaf is considered either too expensive or too troublesome to be used, bronze powder can be substituted. The work should be prepared with gold size in the way before described, and the powder, which will only adhere to the parts sized, may then be dusted on.

Where gold leaf is used, a nice effect is produced by having a shaped patch at the commence-

ment of the text on which to place its initial letter, and the introduction of some fine lines of ornament in the style adopted in the old illuminated missals will still further enrich it.

A new material for decoration has lately been introduced called crystal frost. This is made of crystal glass, which in its molten state possesses great ductility. When in this state it is blown into exceedingly thin globules, which immediately burst and produce the frost.

It is used in a variety of decorations, and will adhere, without any preparation, to silk, paper, &c. The best way of applying it, however, is to use a little clear liquid gum.

Letters or devices cut in cardboard or paper and covered with the crystal frost, if placed on a dark colored groundwork of either cotton velvet, cloth, or calico, are very brilliant.

Letters formed of everlasting flowers can be made so as to produce a most beautiful effect, as the number of colors available give the decorator the opportunity of arranging them in a variety of ways, and several colors can be introduced in each letter. Thus in a text formed of six inch letters, the majority of them may be formed of the yellow flowers with a line of red running round each; and the principal letters can be formed of white, out-

lined with blue, or if larger letters are used, three or more colors could be introduced into each.

Pattern alphabets for texts are given on plates 10 and 11, and designs for texts on plates 21, 22, 23, and 26, and a list of texts suitable for the various festivals on pages 50 to 55.

ILLUMINATED MONOGRAMS, CROSSES, AND DEVICES.

These can be prepared in oil colors, on cardboard, calico, or prepared cloth. The device should either be procured of a professional decorator, set out ready for illumination, or a full-sized drawing should be made of it, and then traced upon the substance to be illuminated. The best way of tracing it is to prick holes all round the outline, and then lay it down on the prepared cloth or other material, and with a little whitening, tied up in a piece of muslin, dust it over. On removing the drawing it will be found that the whitening, which has passed through the pin holes, will show the outline which will enable the decorator to sketch the device easily with a blacklead pencil. When this has been done, the colors and gold should be filled in in the same manner as described on page 30 for illuminating texts. Mos

monograms and devices look best when surrounded by a wreath, composed either of evergreens or of everlasting flowers, or of the two combined.

An easy way of preparing effective devices with an illuminated centre and a flower and evergreen border, is to procure the device cut out in perforated zinc, and fix the illumination painted on prepared cloth in the centre, and then surround it with the flowers in the way described on page 20.

A simple and effective way of forming devices is to sketch out with a black lead pencil on either prepared calico or cardboard, the outline of the monograms, crosses, or other ornaments selected, and then fill them in with a rich deep crimson in oil color. This on the white ground, surrounded with a wreath of evergreens interspersed with everlasting flowers and berries, will be found to have a very pleasing appearance.

A great variety of designs for illuminated monograms, crosses and devices are shewn on plates 14 to 17, and 24 to 26.

MONOGRAMS, CROSSES AND DEVICES IN APPLIQUE WORK.

Appliqué—of which we have no thoroughly English synonyme—is used to express the art of

laying one material upon another to form a pattern, figure, or any other work that may be desired.

It will thus be seen that “appliqué work” opens a large field for the display of taste and ingenuity by the amateur decorator, more especially by the lady decorators, as it embraces work by almost every conceivable material, from colored paper to the richest silk, velvet, or even cloth of gold. As Mulready, when asked the secret of his great success in coloring his pictures, said, “Know what you have to do,” so we say the great object of the amateur decorator should be to secure unity, *i.e.*, to make out of many things one perfect whole: And the first thing is to have the required device set out in full size ready for working, and to decide upon the materials and colors of the various parts.

To enable such of our readers as would wish to apply themselves to this appliqué work, to prepare the materials selected for the purpose, we cannot do better than give the following extract from “Church Embroidery,” by Mrs. Dolby:—

“TO PREPARE VELVET, CLOTH, AND CLOTHS OF GOLD
AND SILVER FOR APPLIQUÉ.

“Strain a piece of rather thin holland of about 1s. per yard—not *Union*—tightly in a frame, and cover it all over with ‘Embroidery Paste,’ carefully removing even the most minute lump from the surface. Upon this pasted holland, while

wet, lay the piece of velvet or other material of which the appliqué is to be, smoothing it over the holland with a soft handkerchief, to secure its even adhesion everywhere. If there be a necessity for drying quickly, place the frame upright at a distance of four feet from the fire—holland side to the stove. But it is always best, if possible to *prepare* the material the day before using, that it may dry naturally; the action of the fire being likely to injure some fabrics, as well as colors. The velvet when perfectly dry will be found tenaciously fixed to the holland, and may be removed from the frame.

“Now the entire design, or that portion of it intended to be formed of this material, is to be pounced through its pricked pattern on the holland side of the velvet, and traced correctly with a soft black lead pencil; then cut out with sharp strong nail scissors, and it will be ready for applying to the article it is designed to ornament.”

The embroidery paste alluded to is made in the following manner :—Take three table-spoonfuls of flour, and as much powdered resin as will lie on a shilling; mix them smoothly with half a pint of water, pour into an iron saucepan and stir till it boils. Let it boil five minutes; then turn it into a basin, and when quite cold it is fit for use.

If the device is intended to be worked upon velvet, cloth, or other material, the groundwork, should be stretched upon a frame, and the ornaments, prepared in the way described, tacked thereon in their proper positions. This of course

requires great care so that the ornaments or letters may be all straight and symmetrical: as one false note spoils the melody of a song, so one ornament or letter not properly in harmony with the others will spoil the effect of decoration. All the ornaments having been tacked on and ascertained to be in their proper places, they should be sewn on and edged with an outline of black cord; or if the ornaments should be of a dark color, with tracing braid, either white, gold color, or crimson and gold, as will best contrast with the work.

If however the device is formed of colored paper, all that it is necessary to do is to cut out the various parts or pieces in the desired tints, and paste them on the groundwork.

In all cases run a black line round the ornament, as it greatly improves the appearance of the device when placed in its position.

Much labour is almost thrown away in forming devices or texts, &c., in colored paper, as they have always a very meagre appearance; and the same time devoted to them on painted or prepared cloth would produce work of a much more satisfactory character, and shew a more advantageous return for the labour expended.

ILLUMINATED BANNERS.

Banners can be illuminated on calico, prepared cloth, or silk. The best plan for amateurs, who have not much experience in illuminating, is to procure the materials with the ornaments set out ready for illumination from a professional decorator, and then proceed to fill in the colors in the same way as described for illuminating texts. If the ornament is not set out ready for illumination, a full sized drawing of the banner should first be made, and from it the outline traced on the material, which will then be in the same state of forwardness as if supplied by the professional decorator.

Care should be taken in arranging the ornament on banners, to leave room for the hem at the top, which should be made sufficiently large for the cross pole to pass through. The cross pole should be a rod from $\frac{1}{2}$ to $\frac{3}{4}$ of an inch in diameter, with either a terminal at each end of turned wood, painted and gilt, or of metal, either iron or brass. A cord to suspend the banner should be of the two principal colors used for the banner.

Banners have a very pleasing appearance when hung on the walls between the windows in the nave or chancel as suggested in the design on plate 7 ; and also when there are columns and arches between the nave and the aisles they look very well

if hung upon the spaces between the arches. A large loop or knot of evergreens can be fixed at the point from which the cord of the banner is suspended, or a wreath of evergreens can be hung in a festoon at the top and sides of the banner.

Designs for illuminated banners are given on plates 19 and 20, Nos. 310 to 334.

WORKED BANNERS.

These can be made in various ways; those embroidered by hand, when well designed, and executed by one skilled in Church needlework, are of course the most beautiful, as the variety both of materials and designs at command is almost unlimited. The handsomest are those embroidered on silk, whilst cloth, bunting, or other material is available for less expensive decorations.

For temporary purposes, however, it is not often thought desirable to spend so much time or money on the banners as embroidery usually involves, so that where worked banners are adopted, they are more frequently made in appliqué work, the process of preparing which has already been fully described on page 35; thus, supposing it is proposed to make a crimson banner with a white cross or monogram surrounded with four gold stars,

and having a short text such as "Alleluia," the ground work could be of crimson cloth, the cross or monogram of gold colored cotton velvet, and the text of white cotton velvet; and when the ornament is fixed on the groundwork it may be edged with black or colored cord, or tracing braid as previously suggested; and the material then taken out of the frame, cut to the shape decided upon and made up with a hem at the top for the cross pole to pass through, and an edging of cord or fringe.

Two designs for appliqué banners are given on plate 18, Nos. 297 and 298, and many of the designs on plates 19 and 20 are equally applicable to be worked in the same manner.

REREDOS AND WALL DIAPERS.

The east end of the church should, of course, be the part chiefly decorated. Where there is a reredos, its design will determine the mode in which decoration should be applied.

Taking the general type of reredos, viz., one of either wood or stone, with panels divided by columns, it would be a good plan to carry a massive wreath of evergreens, with or without flowers, right across the string course, and to run smaller wreaths

round the mouldings. The panels could then be filled with a groundwork of evergreens, and have a device worked in everlasting flowers in the centre of each. If the string course be continued to the north and south walls of the chancel, the space below it on each side of the altar table could be filled in with a wall diaper, constructed in the manner described below.

The foregoing plan is arranged upon the system more generally adopted of following the architectural lines ; but the preferable course is to act on the reverse principle, viz , to hang the wreaths of foliage in festoons from point to point, in the way described at the commencement of this book, and illustrated in the photographic view of an interior, on plate 2. or in the other designs on plates 4 and 6.

By adopting this plan, the architectural mouldings are not nearly so much hidden as in the former one.

Where there is no reredos (or only a very plain one, which it would not be objectionable to hide) a very pleasing effect can be obtained by constructing a temporary structure in the place of a reredos. This can be done much more easily than will at first be imagined, and a great variety of designs can be arranged with very simple and inexpensive materials. But care must be taken to avoid an infraction of the fundamental canon of church

decoration—regard for truthfulness—and to give the suggested structure the distinct character of temporary ornament. All mere mimicry of permanent work ought to be scrupulously shunned.

The framework for simple designs can be made entirely of laths and stout wire; but for more elaborate patterns the framework is best made of thin round iron rods, and the devices either of iron wire or perforated zinc. A variety of simple things in ordinary use will suggest themselves to the mind of the intelligent decorator, such as using children's hoops of various sizes to form circles.

If the top of the leafy reredos is surmounted by a canopy, or if it consists of a series of canopy-shaped arches, these can be very easily crocketed by mounting two or three sprays on wire, and then the crockets so formed can be fixed by twisting the end of the wire round the arches at regular intervals. A design for a very effective temporary reredos is given on plate 8, and a full description accompanies it.

Wall diapers for chancels, formed of evergreens and flowers, have a very pleasing effect against the east end of the chancel, either on the north and south sides of the altar table, with a temporary reredos, formed in the way described above, over it, or else covering the whole of the east wall to any height that may be convenient.

Diapers can be made either entirely of stout iron wire, or a combination of wooden laths, or strips of perforated zinc and wire. An infinite variety of designs can be arranged in this manner, from the simple lattice to the most elaborate set patterns, filled with emblems and devices. Several designs for such diapers are given on plates 5 and 8.

Those of a simple character look very well if laid on a groundwork of the white buckram calico. For others, more elaborate, colored long cloth of various colors can be used, either with or without the white, to vary the background according to the requirements of the design.

For diapers of an elaborate character the whole of the groundwork could be cut out of sheets of perforated zinc, and on this material they can be more readily worked and more easily fixed. Effective wall diapers can also be made by having the simple lattice pattern very open, covering it with evergreens, and illuminating, in oil colors or gold, small ornamental crosses and other devices on the white calico groundwork.

Designs for wall diapers are given on plates 3, 4, 5, and 7.

WINDOW SILLS

Can be very effectively decorated by procuring a board about an inch thick, cut to the shape of the sloping sill, and having it perforated with holes all over about 2 inches apart, and sticking sprigs of evergreens into these holes, covering the board with moss. Another plan which was adopted in a church near London, last year, was to fit boards into all the window sills and cover them with moss or leaves, and form a text in everlasting flowers to run all round the Church. In the instance alluded to, the text, which was worked in white everlastings, was,—

“His Name shall be called Wonderful, Councillor, the Mighty God, the Everlasting Father, the Prince of Peace,” and the effect was very satisfactory.

Texts on the same plan can of course be formed in various ways, or, if it is preferred, a device instead of a text may be placed in the centre of each window sill on the groundwork of leaves or moss.

Texts could also be illuminated in colors on calico, and surrounded with wreaths of evergreens.

Here it is desirable to remark that wherever damp moss or any other material likely to leave

a stain on the stonework is used, it will be requisite to put waterproof paper, or something of a like nature underneath it.

SCREENS.

Where there are one or more screens, either of wood or metal work in a church, they present an opportunity for very telling decorations. Supposing the screen to be a large one, with columns supporting tracery panels and a cornice above, the most obvious way of decorating it will be to twist very slight wreaths round the columns, to run wreaths of evergreens, either with or without a text between them, along the cornice, and to introduce in the panels, monograms, crosses, and devices, either formed of berries and leaves, everlasting flowers, or painted in oil colors on a groundwork of calico, prepared cloth, or other material.

The suggestion given under the head of "Reredosses" on the subject of hanging wreaths in festoons will equally apply to screens.

The Rev. E. L. Cutts in his work on "Christmas Decoration," speaking of screens, says.—

“ The architectural effect of many churches would be very much improved by the restoration of a screen to the chancel arch. The Christmas decorations afford an opportunity to try the experiment by the erection of a temporary screen, which may easily be formed of a few splines, hoops, and pieces of wire covered with evergreens.

“ The effect of a side screen to hide the organ, or of a screen to the tower arch to keep off the draft, where the tower is used as an entrance to the church may be similarly tried in this temporary work.”

Where it is considered desirable to adopt this suggestion, the design given on plate 6 for a reredos will, with slight modifications be adapted for a temporary screen.

The designs given on plates 3, 4, 5, and 7 for wall diapers could be adopted for the lower part of such screens, the upper part being formed of thin iron rods bent into architectural forms.

It is, however, a matter for consideration whether it is wise to erect a temporary screen ; for, apart from the argument which some might urge, that a screen constructed in the way described is “ a sham,” there is the weighty objection, especially in the case of one across the chancel arch, that unless very light and open, it may shut out the view of the principal decorations.

Here again the special features of the building

to be decorated must be taken into consideration, in order to determine whether it is desirable to have a temporary screen.

PULPIT AND READING DESK.

The pulpit and reading desk, being conspicuous objects, require special care and attention, and being near the congregation, and on the line of sight, whatever decorative work is applied to them should be executed in the best possible manner.

Here, as in almost all other parts, the ever-green wreaths should play an important part; they may run round the cornice, plinth, and surbase moulding; then very light and delicate ones might surround the panels, and if the pulpit is supported on columns, these also may be wreathed in the same way as the larger columns in other parts of the church.

The panels of the pulpit offer to the amateur a fine opportunity for displaying good taste in decoration. Numerous devices suitable for the purpose can be selected from the illustrations in this book, and they should of course be worked in a smaller size, and with more choice materials

than for the wall devices. Nothing tells better for the decoration of pulpit panels than devices worked in everlasting flowers of various colors; and if the groundwork of the panels is covered with cloth or velvet before the devices are laid on, the appearance would be greatly heightened. A very effective design for decorating a pulpit with festoons is given on the photographic picture of internal fittings on plate 9.

F O N T.

The festival of Christmas is one at which it would seem to be peculiarly appropriate to give the font special care; all decorations therefore that are attempted for it should be made as effective as possible, and of the choicest materials.

An idea that has been frequently adopted of late, and which has a beautiful and appropriate appearance, is to form a cross of white lilies, arranged in such a manner as to float in the bowl of the font. A circular board of the right size, floats on the top of the bowl, perforated with holes, through which the flowers can be passed to form the cross, the remainder of the space being filled in with moss. But unless the font is lined with some impervious material, there is danger of injur-

ing it by this treatment. A far preferable method is to fit into the font a moveable zinc basin, or a zinc trough in the shape of a cross, either of which permits frequent renewal of the water without disturbance to the decorations, and affords an opportunity of placing *dry* French moss round the rim. The perforated wood on which the flowers are arranged will, if this method be adopted, float within the interior basin or trough.

An iron framework, to form a temporary upright cover, four or six feet high, to a font, can be procured at a very moderate price, and this forms an excellent groundwork for a leafy decoration; or a simple frame for the same purpose can be constructed of laths and wire.

The design given on plate 9 shows a method of attaching a light iron framework to a permanent upright font cover, from which depend light sprayey wreaths of foliage, which should be arranged with great care, and of the rarest and best sorts of evergreens available.

Where the panels of the font are plain, or there is no objection to their being covered up, devices, either in illumination, appliqué work, or everlasting flowers, can be fitted in each. A variety of suitable designs will be found on plates 12, 13, 18, and 27.

Many fonts are very handsome in themselves with rich carving and inlaid work; where this is the case, the temporary decoration should be applied so as to heighten their beauties, and not by any means to hide them. But where the font is plain in itself, there is no objection to its being much more profusely covered with decorations.

A massive wreath of evergreens can be laid round the base of the font, and from this could spring, where the design admits of it, wreaths of foliage and flowers, twining round the stem in any of the ways indicated in the designs for columns, marked D on plate 7. If the font is raised on one or more steps, these should be covered with waterproof paper to prevent discoloration, and then moss should be laid on them, which could either be left plain or enriched with texts or other devices formed in everlasting flowers, &c.

LECTERNS.

The lectern should not be neglected by the decorator, as from the central position in which it is placed, it is in full view of the whole congregation.

The base and stem may be wreathed with evergreens and flowers, in any manner that its con-

struction suggests ; and if the lectern has a single bookboard, a device worked in everlastings may be introduced in the front part of the top ; or, with a very pleasing effect, a small banner, bearing an appropriate device or text, may be suspended from the top edge of the lectern ; if the device is placed sufficiently low down, the banner may cover the book board, and hang over the front of it. Should the lectern be a very plain one, it could be enriched by introducing spandrils or other ornamentation, formed of stout iron wire, at the base and underneath the book board, as a foundation for further decoration, or a decorated framework of wire could be added in the way indicated on plate 9.

CORONÆ AND STANDARDS.

These form good groundwork for effective decoration. For the former, a perforated zinc crown for the top, decorated with everlastings and berries, with wreaths formed of evergreens, hanging from it to the band of the coronæ is recommended.

Evergreen chains may also be carried round the band, and at intervals, shields cut out of cardboard and decorated with the sacred monogram or some emblem, would have a good effect.

The gas standards can be treated entirely with wreaths of evergreens and everlastings, and the most effective mode of applying them is obvious viz: to run them spirally up the stem, and hang them in festoons across the branches.

Where the church is lighted by wall brackets, they can be wreathed with foliage, and a small device or banner suspended from each.

Designs showing a novel way of applying the wreaths to coronæ and standards are shewn on plate 9.

It is hardly necessary to say that any decorations attached to the lighting arrangements of a building should be fixed in such a way as to be free from risk of catching fire, or being blackened by smoke.

TEXTS FOR ADVENT.

"He cometh to judge the Earth." *Ps.* xcvi., 13.

"Behold, a King shall reign." *Isa.* xxxii., 1.

"Prepare ye the way of the Lord." *Isa.* xl., 3.

"Behold, thy King cometh unto thee." *Zech.* ix., 9.

"Hosanna to the son of David." *S. Matt.* xxi., 9.

"Blessed is he that cometh in the name of the Lord." *S. Matt.* xi., 9.

"Watch and Pray." *S. Matt.* xxvi., 41.

"The night is far spent, the day is at hand." *Rom.* xiii., 12.

"The Lord is at hand." *Phil.* iv., 5.

"Behold, he cometh with clouds; and every eye shall see Him." *Rev.* i., 7.

"Come, Lord Jesus." *Rev.* xxii., 20.

"He shall come again in His glorious majesty, to judge both the quick and the dead." *Collect for Advent.*

TEXTS FOR CHRISTMAS.

"There shall come a star out of Jacob, and a Sceptre shall rise out of Israel." *Numb.* xxiv., 17.

"The right hand of the Lord bringeth mighty things to pass." *Psa.* cxviii., 15.

"The people that walked in darkness have seen a great Light." *Isa.* ix., 2.

"Unto us a Child is born, unto us a Son is given." *Isa.* ix., 6.

"His name shall be called Wonderful, Counsellor, the Mighty God, the Everlasting Father, the Prince of Peace." *Isa.* ix., 6.

"There shall come forth a Rod out of the stem of Jesse, and a Branch shall grow out of his Roots." *Isa.* xi., 1.

"The Lord, Our Righteousness." *Jer.* xxiii., 5.

"The Desire of all nations shall come." *Haggai* ii., 7.

"Behold, thy King cometh." *Zech.* ix., 9.

"The sun of Righteousness shall arise with healing in His Wings." *Mal.* iv., 2.

"Thou shalt call His name Jesus." *S. Matt.* i., 21.

"Emmanuel! God with us." *S. Matt.* i., 23.

"Hosanna to the son of David!" *S. Matt.* xxi., 9.

"Hosanna to the highest!" *Ibid.*

"The day-spring from on high hath visited us." *S. Luke* i., 78.

"Behold I bring you glad tidings of great joy." *S. Luke* ii., 10.

"Unto you is born this day a Saviour, which is Christ the Lord." *S. Luke*, ii., 11.

"Glory to God in the highest, on Earth peace, goodwill towards men." *S. Luke ii., 14.*

"A light to lighten the Gentiles." *S. Luke. ii. 32.*

"The Word was made flesh and dwelt among us." *S. John i., 14.*

"He came not to do His own will, but the will of Him that sent Him." *S. John vi., 38.*

"God sent forth his Son." *Gal. iv., 4.*

"God manifest in the Flesh." *1 Tim. iii., 16.*

"We loved Him because He first loved us." *1 John iv., 19.*

"Holy, Holy, Holy, Lord God Almighty." *Rev. iv., 8.*

"Alleluia! Alleluia! Alleluia!" *Rev. xix., 1, 3 and 4.*

"Now is come Salvation and Strength." *Rev. xii., 10.*

"The Root and offspring of David and the bright and Morning Star." *Rev. xxii., 16.*

"God of God, Light of Light, Very God of Very God." *Nicene Creed.*

"God and Man is one Christ." *Creed of S. Athanasius.*

"Sanctus, Sanctus, Sanctus." *Te Deum.*

"Holy, Holy, Holy." *Te Deum.*

"Thou art the everlasting Son of the Father." *Te Deum.*

"Thou art the King of Glory; O! Christ." *Te Deum.*

"Thou tookest upon Thee to deliver man." *Te Deum.*

"All ye green things upon Earth, bless ye the Lord. Praise Him and magnify Him for ever." *Benedicite omnia Opera.*

"Thou, Child, shall be called the Prophet of the Highest." *Benedictus.*

"Hark! the Herald Angels sing,"

"Christ is born in Bethlehem."

Christmas Hymn.

"Hail the Heaven born Prince of Peace." *Christmas Hymn.*

"Christ, the Everlasting Lord." *Christmas Hymn.*

Text suitable for Porch.

"This is none other than the House of God, and this is the gate of Heaven." *Gen. xxviii., 17.*

TEXTS FOR EASTER.

"I know that my Redeemer liveth." *Job xix., 25.*

"The Lord is King for ever and ever." *Ps. x., 16.*

"He whom God raised again, saw no corruption," *Acts xiv., 37.*

"He is risen." *S. Matt. xiv., 2.*

"The Lord is risen indeed." *S. Luke xxiv., 34.*

"I am the Resurrection and the Life." *S. John xi., 25.*

"Christ was raised again for our justification." *Rom. iv., 25.*

"If we be dead with Christ, we believe that we shall also live with Him." *Rom. vii., 8.*

"Christ our Passover is sacrificed for us, therefore, let us keep the feast." *Cor. v., 7.*

"He is the very Paschal Lamb which was offered for us."
Communion Service.

"Now is Christ risen from the dead, the first fruits of them that slept." *1 Cor. xv., 20.*

"As in Adam all die, even so in Christ shall all be made alive."
1 Cor. xv., 22.

"O death where is thy sting, O grave where is thy victory."
1 Cor. xv., 55.

"Death is swallowed up in victory." *1 Cor. xv., 55.*

"If ye then be risen with Christ, seek those things which are above, where Christ sitteth on the right hand of God."
Col. iii. 1.

"Our life is hid with Christ in God." *Col. iii., 3.*

"I am He that liveth, and was dead; and behold I am alive for evermore." *Rev. i., 18.*

"Alleluia! Alleluia! Alleluia!" *Rev. xix.*, 1-3-4.

"Alleluia! for the Lord God omnipotent reigneth." *Rev. xix.*, 6.

"This JESUS hath God raised up." *Acts ii.*, 32.

TEXTS FOR WHITSUNDAY.

"The Spirit beareth witness because the Spirit is Truth."
1 *S. John v.* 6.

"The Holy Ghost, the Lord and Giver of life." *Nicene Creed.*

"The Holy Ghost fell on all them that heard the Word." *Acts*
x., 34.

"Thou only, O Christ, with the Holy Ghost, art most high in
the Glory of God the Father." *Communion Service.*

"The Holy Ghost came down as at this time from Heaven."
Communion Service.

"The Comforter, which is the Holy Ghost." *S. John xix.*, 26.

TEXTS FOR TRINITY SUNDAY.

"The Father is God, the Son is God, and the Holy Ghost is
God." *Creed of S. Athanasius.*

"Holy, Holy, Holy Lord God Almighty, which was, and is,
and is to come." *Rev. iv.* 8.

"Glory be to the Father, and to the Son, and to the Holy
Ghost." *Benedicite omnia Opera.*

"Holy, blessed and glorious Trinity, three Persons and One
God." *Litany.*

"God anointed Jesus of Nazareth with the Holy Ghost." *Acts*
x. 38.

TEXTS FOR HARVEST THANKSGIVING.

- “While the Earth remaineth, seed time and harvest shall not cease.” *Gen.* viii., 22.
- “Man doth not live by bread alone, but by every word that proceedeth out of the mouth of the Lord.” *Deut.* viii., 3.
- “The Earth is the Lord’s and the fulness thereof.” *Ps.* xiv., 1.
- “Thou visitest the Earth and blessest it, Thou makest it very plenteous.” *Ps.* lxx., 9.
- “Thou crownest the year with Thy goodness.” *Ps.* lxx., 9.
- “He causeth the grass to grow for the cattle, and herb for the service of man; that he may bring forth food out of the Earth, and wine that maketh glad the heart of man, and bread which strengtheneth man’s heart.” *Ps.* civ., 14-15.
- “He maketh peace in thy borders, and filleth thee with the flower of wheat.” *Ps.* cxlviii., 14.
- “Honor the Lord with thy first fruits; so shall thy barns be filled with plenty.” *Prov.* iii., 9-10
- “The bread of life.” *S. John* vi., 35.
- “In due season we shall reap if we faint not.” *Gal.* vi., 9.
-

TEXTS FOR SCHOOL FEASTS.

- “The fear of the Lord is the beginning of wisdom.” *Ps.* cxi., 10.
- “Train up a child in the way he should go, and when he is old, he will not depart from it.” *Prov.* xxii., 6.
- “Remember thy Creator in the days of thy youth, while the evil days come not, nor the years draw nigh when thou shalt say I have no pleasure in them.” *Eccl.* xii., 1.
- “Keep innocency, and hold fast the thing which is right, for that shall bring a man peace at the last.”
- “Woe unto him that offendeth one of these little ones.” *S. Matt.* xviii., 6.

“Suffer little children to come unto me ; for of such is the Kingdom of God.” *S. Mark x.*, 14.

“Feed my lambs.” *S. John xxi.*, 15.

“Children obey your parents in the Lord, for this is right.”
Eph. vi. 1.

DESCRIPTION OF THE ILLUSTRATIONS.

Plate 1.

FRONTISPIECE.—

This photograph shews the interior of a large handsome church of good architectural proportions, and the design includes both its permanent and temporary decorations. The representation of the Lord's Supper above the chancel arch is in English mosaic work, and the decorations on the roof is in color ; both of these are of course permanent. The temporary decorations are the dossel, which is of colored cloth bordered with lace, bearing an illuminated or embroidered text and device, with wreaths of foliage hung in festoons. The columns of the chancel arch and the wall space adjoining, have wreaths of evergreens, and the arch itself is surrounded with a text illuminated on prepared cloth, the spandrils being filled in with foliage, on which is fixed a pair of the banners, such as are shewn on plates 19 and 20. A text also on prepared cloth is carried round the nave under the clerestory windows ; the columns to the nave arches are wreathed, and the spaces between these arches are covered with evergreens bearing devices, either illuminated or worked in everlasting flowers.

Plate 2.

This design shews the interior of a church decorated upon the principle suggested in the earlier part of the book, viz.,

the adoption of festoons, curved lines and diapers, instead of the more usual plan of following the architectural lines of the building only. For further remarks on this method of decoration see pages 7 to 14.

The reredos at the end of the church is formed on a framework of iron wire, and the shields and devices are cut out in cardboard, and illuminated. In order the more clearly to shew the decorations, no furniture or internal fittings are shewn.

Plate 3.

This plate shews the details of the construction of the festoons suggested on plate 2, and the manner in which the spandrils are filled in. In the former it must be borne in mind, that in order to make the festoon hang in its naturally graceful curve, it is necessary that it should be equally weighted throughout, and for this purpose great care will be required in arranging the secondary series of festoons; for if a large and heavy cluster were to be hung at one part, it would throw the primary one out of shape. If, however, it is intended to hang heavy clusters which would have this effect, a lath or wire, of sufficient rigidity to resist the unequal weight, should be provided, instead of the foundation of rope.

The decoration for the spandrils is proposed to be attached to a framework of laths, bound together with wire.

The trellis work shewn on the same plate is in like manner formed of laths, and illuminated devices are introduced to vary the natural foliage.

Plate 4.

The first design on this sheet is for the decoration of walls with strings of leaves and berries. They could be formed either of holly and ivy mixed, or the long trailing branches of the ivy could be used for the pendants with holly for the top.

The other design for wall decoration shows a more elaborate arrangement of the festoons, and indicates the introduction of perforated and illuminated cardboard devices in combination with the foliage. The detail marked D gives a pretty little device for this purpose. E, F, G, H, and I, show a crown, crocket, and some diapers of natural foliage, which should be formed of the finest leaves that can be procured, and be bound together tightly with fine wire so as to keep them in their proper positions.

Plate 5.

A design is here given for a dossel of stuff, which should be stretched on a frame with the sprigs of holly tacked on, the crowns also being formed of holly and berries as shown in the enlarged drawing A. The Holy Name should be cut out of cloth, silk, velvet, or cloth of gold, and sewn on, or it could be worked in everlasting flowers. The margin surrounding the device is proposed to be formed of a narrow woven lace.

F.—This diaper for walls is formed of devices cut out in cardboard, and decorated with natural leaves.

G.—The star here shewn is proposed to be worked in berries or everlasting flowers, and to have the illuminated text intertwined with it.

Plate 6.

A design for a temporary reredos is here given, the uprights of which are of wood, which should be turned for the purpose, and stained and varnished, as the foliage would look best twisted round in such a way as to shew them. They could however be made of blind-rollers or broom-handles, but in that case would require to be entirely covered. The arched pieces should be formed either of iron wire or of canes.

A detail is given shewing the construction of the crockets

and finials, which will be very effective if nicely arranged and bound round firmly with wire.

The vases of gold, frankincense, and myrrh, of which enlarged drawings are given on plate 5, may be used at the feast of the Epiphany. They can either be carved in wood and illuminated or cut out in cardboard and illuminated. In the latter case they should not be shaded so as to give them a round appearance, but treated as flat pieces of decoration, in the same way as permanent illuminations are done in wall painting. The scroll bearing the text can be illuminated on zinc, prepared cloth, or calico.

The cross, which is suspended from a wreath, could be formed in various ways, but the most effective method would probably be to make it of everlasting flowers. The dossel is intended to be the same length as the altar table, and the wreaths of foliage hung in festoons might be carried right across the east wall of the chancel. The appearance of the dossel would be improved if a back ground of stuff were hung behind it.

Plate 7.

Designs A, B, and C give three suggestions for the arrangement of wreaths above the north and south windows of a church. In A and B they are carried above the windows, following the architectural shape, while in C the principle of the catenary before alluded to is proposed. In the two former, suggestions are given for introducing banners and devices between the windows. In the latter, a text is introduced above the window, surrounded by evergreens. Design D shows the catenary hung right across the nave arches, which has a bold and pleasing effect, and being kept up high does not impede the view in any way. On the columns supporting the arches various methods of arranging the wreaths are indicated.

Plate 8.

Designs A, B, C, and D are for wall diapers. A and B are formed entirely of evergreens; C either of evergreens and everlasting flowers, or of evergreens and illuminated work combined; and D of everlasting flowers only, or illuminated work, in either of which cases it should be surrounded by a wreath of evergreens, and might also be surrounded by an appropriate text. The groundwork of A would be entirely of laths, of B, and C of laths and wire combined, or of perforated zinc, the latter being more easily worked; D, if for flower decoration, should be on perforated zinc, or if illuminated, on prepared cloth or calico. E and F show gallery fronts, panelled and arranged with devices, festoons, and texts. For the method of constructing these, see the description of evergreen and flower devices. G shows an arrangement of festoons for altar rails;—these should be fixed *behind* the standards, so as not to be in the way of the communicants.

In some churches the plan of filling up the altar rails with devices on a colored ground is adopted; but this is not recommended, on account of its obstructing the view.

Plate 9.

In this photograph a number of ideas is suggested for decorating the internal fittings of a church, in most instances by using wire frames as a groundwork on which to attach the foliage. The fall shown to the book board of the pulpit could have the cross or a monogram worked in everlasting flowers in the centre, as indicated.

In these designs the object has been to suggest novelty of treatment, modifications of which will probably occur to the mind of the decorator. The simpler and more usual plans do not require illustration, but can be fully understood from the

written descriptions given under the heads of Fonts, Pulpits, Lecterns, Coronæ, &c.

Where there is no permanent font cover, or where there is only a flat one, a very effective one can be constructed of wire. See description on pages 48 and 49.

Plates 10 and 11.

Patterns of four different sorts of alphabets and numerals to correspond are here given. For forming texts it is best to procure an alphabet cut out in cardboard to the required size, and with a lead pencil to trace the shapes in their proper positions; after this is done, they can be filled in with the required colors, or cut out to shapes, as the case may be.

Plates 12 and 13.

These two sheets give designs for monograms, crosses, crowns, stars, and a variety of other devices suitable for cutting out in cardboard, or perforated zinc. Most of them need but little explanation, but regarding a few of them some remarks may be advisable.

With regard to the usual monogram of our Saviour's name, it is a mistake to suppose that it was intended originally to convey the meaning of *Jesus Hominum Salvator* (Jesus the Saviour of Men), as it is of Greek and not Latin origin, formed by the first three letters of our Saviour's name in Greek.

It is a much disputed point whether this monogram should be written I.H.S. or I.H.C., and there seems to be no definite authority to settle the question, for as early as the 9th and 10th centuries, coins which are in existence prove that even at that time both forms were used.

Engravings of some of these coins; of Basilius the First, A.D. 867, Constantinus VII., about 912, and Zimeces, about

969, are given in the Calendar of the Prayer Book, published by James Parker & Co.

The letters X.P. equally represent the Saviour's name. They are the Greek initial letters of the name Christos, (ΧΡΙΣΤΟΣ) and occur in the early Christian tombs at Rome, in the first and second centuries.

As regards the various forms of crosses, the Latin Cross, No. 217, is too well known to need explanation. No. 238, the Maltese Cross, has eight points, which are said to be symbolical of the eight beatitudes. No. 239 is the St. Andrew's Cross. No. 240 is the Cross of Calvary. No. 241 is the Cross Crosslet, being composed of four Latin Crosses: and No. 242 is the Greek Cross, which is said to represent the spread of the Gospel throughout the world, as taught by the four evangelists.

Plates 14, 15, and 16.

These plates contain a variety of monograms, crosses, and devices, suitable for illuminating in colors on a groundwork of cardboard, calico, or prepared cloth. The small designs, A, B, C, and D, are proposed to be illuminated on silk, and are suitable for the fall or antependium to the book board of either the pulpit or the lectern. They could also be worked in everlasting flowers for the same purpose with very good effect.

Plate 17.

The designs on this plate are intended for painted decoration; most of them bearing texts, and being suitable for placing on the walls, between the windows of the north and south aisles of a church, or over the aisle arches. No. 291A shows a narrow painted ribbon text, wound round the column, with foliage running through it.

Plate 18.

Nos. 292 to 295 are for illuminated decorations. No. 293 is a very suitable one for a central panel of a reredos. It consists of a cross of rich ornamental character, having the emblems of the four evangelists introduced between its arms, and on either side a pastoral staff. No. 297 is a banner in appliqué work. No. 298 is a silk or cloth banner with a cross formed of rich Coventry silk lace. Nos. 299 to 309 give a variety of devices suitable for working in everlasting flowers, for fixing in panels of pulpit, reredos, font, screen, &c.

Plates 19 and 20.

These plates contain a great variety of designs for banners, suitable for illuminating on silk, prepared cloth, or calico. Some of these also could be worked in appliqué, in the manner described on page 35.

No. 320 will be observed to be prepared specially for harvest festivals, the devices Nos. 321 and 322 being also for the same purpose.

Plates 21, 22, and 23.

Various designs for texts and for borders suitable for texts are given on these plates.

The texts, with a fall below them as Nos. 342 to 345 have a very pleasing and beautiful effect when well executed, and are particularly suitable for the north and south sides of the chancel.

Nos. 346 to 349, it will be seen, are designs for arch texts. There is often some difficulty in taking the measurement of a large chancel archway for a text; and the designs, 346 and 347, are designed so as to avoid the necessity of the sweep being taken accurately; for these not being arranged to

follow the line of the arch, the exact radius is not required. Where a design such as 348 is selected, the best way to procure the measurements, is to take them from A to B, B to C, and D to E. The latter dimension gives the radius with tolerable accuracy ; if perfect accuracy is required, a paper mould should be taken, in addition to the figured dimensions. The designs 349 and 351 are for texts for smaller arches, such as the entrance, or vestry doors. Nos. 352 and 353 are for scroll texts to be fixed on either side of the chancel arch, or in any similar position.

Plates 24 and 25.

The designs here given are for illuminated devices. Nos. 357 to 364 are suitable, either of a large size, for wall devices, or, of a small size, for panels of pulpit, reredos, &c. Nos. 365 and 368 contain a good deal of minute detail, and are therefore more suitable for the larger size, while 369 and 370 would be best small, for such purposes as the panels of fonts, or for antependiums to book boards, of pulpit, desk, or lectern.

Plate 26.

No. 371 is a design for illuminated text for harvest thanksgiving. The corn and the festoons of fruits and flowers could either be formed of real corn, fruits, and flowers, or they could be introduced in the illumination as part of the design. The rest of the designs on this plate are for domestic decoration, suitable for the hall or dining room. No. 380 the crowned Christmas, would make an effective one in execution. The motto No. 382, consisting of letters covered with everlasting flowers with a border of foliage, would have a very pleasing appearance if nicely done.

Plate 27.

This photograph gives a number of devices worked in everlastings. Owing to the great assortment of colors worked in

which these flowers can be obtained, the variety of designs that can be produced is endless, as the same can be repeated many times, and each time treated in a different way. This is very useful when a supply of perforated zinc devices has been procured, as they can be used from year to year without reproducing the same arrangement of design.

M A T E R I A L S.

A concise list of materials likely to be required by the amateur church decorator, will possibly be of service. To commence with evergreens. Of the holly, which is by custom the principal one used, there are sixteen varieties, the common one being the *Ilex Aquifolium*.

Holly.	
Variegated Holly.	
Ivy (the smaller variety).	
Laurel.	
Box.	
Yew.	
Fir (in its various varieties).	
Arbor Vitæ.	
Portugal Laurel.	

Arbutus.
Lauristinus.
Ferns.
Privet.
Myrtle.
Cypress.
Bay.
Rosemary.
Moss.

Drummond observes, speaking of January:—“ Many cryptogamous plants, especially mosses, now put on their best attire; and to the enquiring eye exhibit a structure more beautiful than is to be perceived in the noblest trees of the forest.”

MATERIALS FOR FORMING WREATHS—

Evergreens, as previous list.	Scissors (best tied by a long tape to wrist or waist when in use).
Everlasting flowers.	Pocket knife.
Imitation Holly berries.	Pliers (for wire).
Rope.	Hammer.
Stout string.	Nails and tacks.
Fine twine.	Frame for decorated font cover.
Stout iron or copper wire.	Bands of perforated zinc.
Fine ditto do.	Letters of " "
Reel wire (as used by artificial flower makers).	Zinc and iron clips for capitals of columns.
Needles and thread.	
Hoop iron.	
Deal laths.	

FOR EVERGREEN OR FLOWER DEVICES.—The groundwork cut out in perforated zinc in addition to the foregoing.

FOR WORKED AND PAINTED DEVICES.—Full sized models of monograms, crosses, and devices.—These are best procured cut out in cardboard, except where a professional decorator is employed to prepare them ready for illumination, or the amateur has sufficient knowledge of drawing and of their correct proportions to set them out himself.

Cloth (in various colors).	Prepared calico.
Cotton velvet „ „	Paints, prepared for use.
Cotton wool.	Gold leaf.
Cartoon paper.	Gold size.
Colored papers.	Paint brushes.
Colored flock papers.	Straight rule.
Imitation gold paper.	Set square.
Imitation silver paper.	Compasses.*
Prepared (painted) cloth.	

* For large circles, a nail or pin, driven in at the point from which the circle is struck, with a string of the required length, having a pencil attached to it, revolving round it, form a good substitute for compasses.



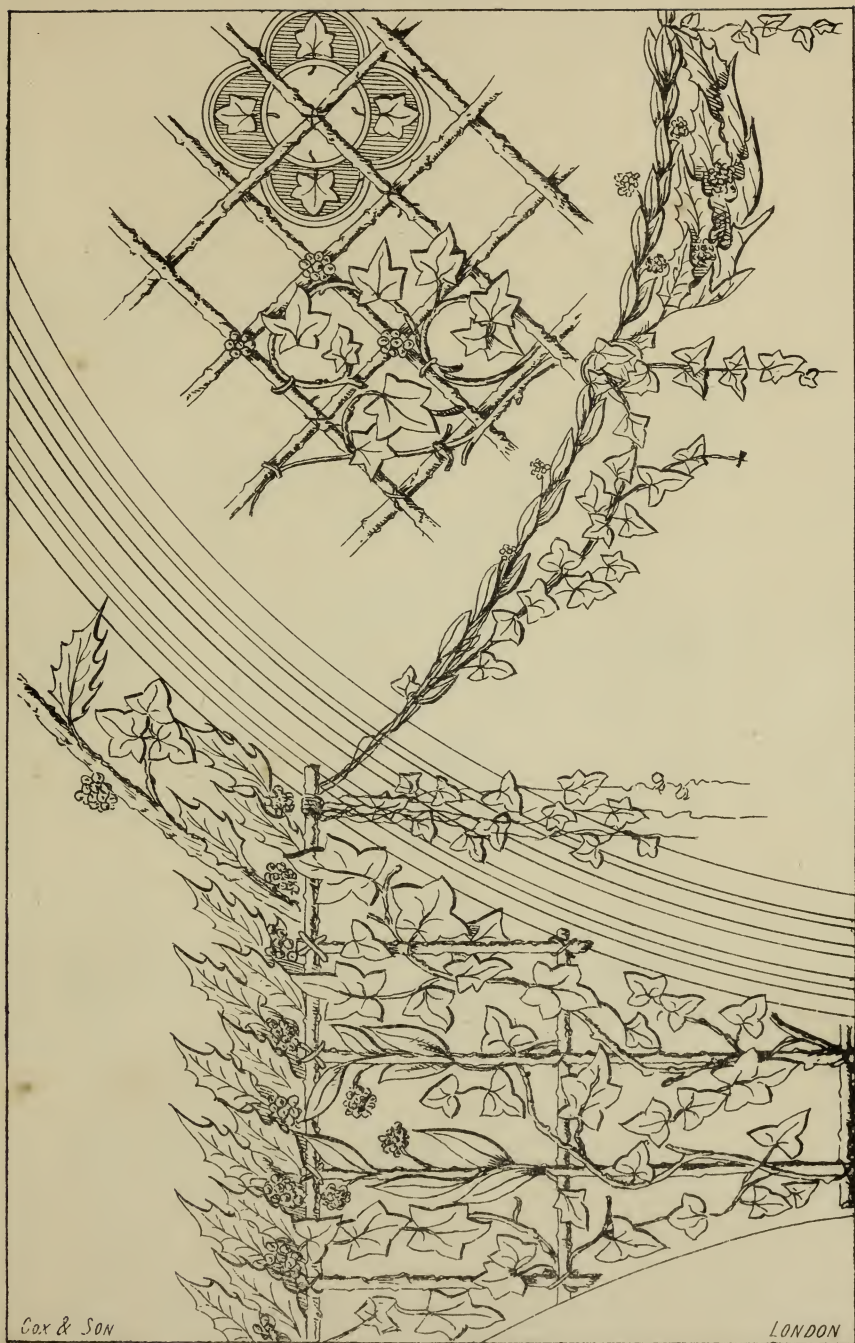
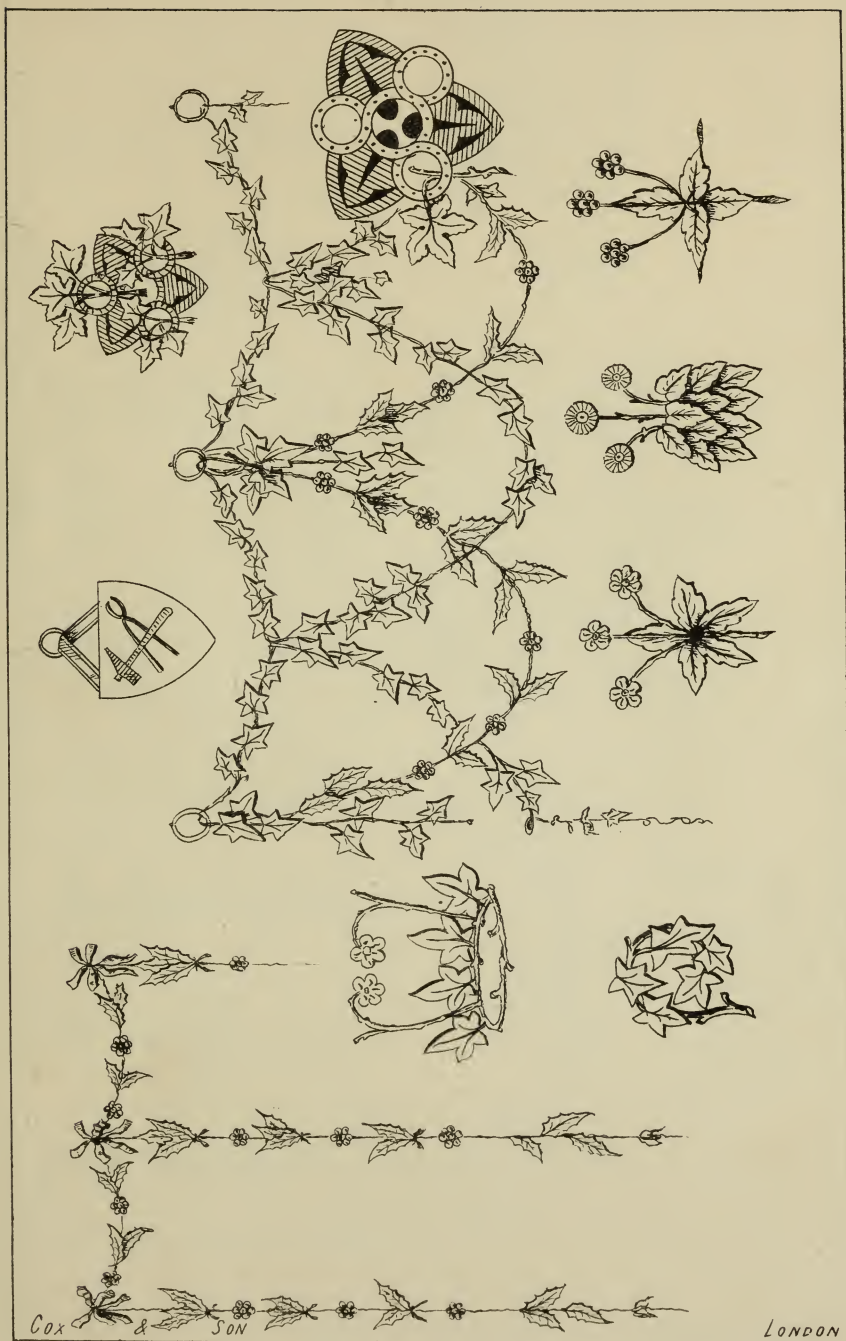
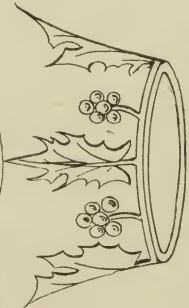
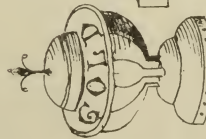
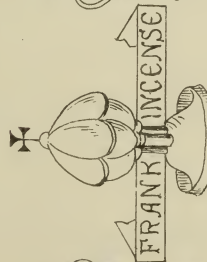
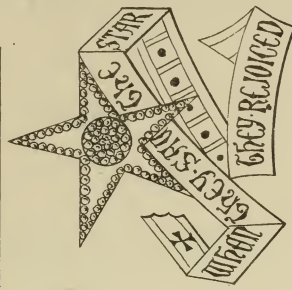
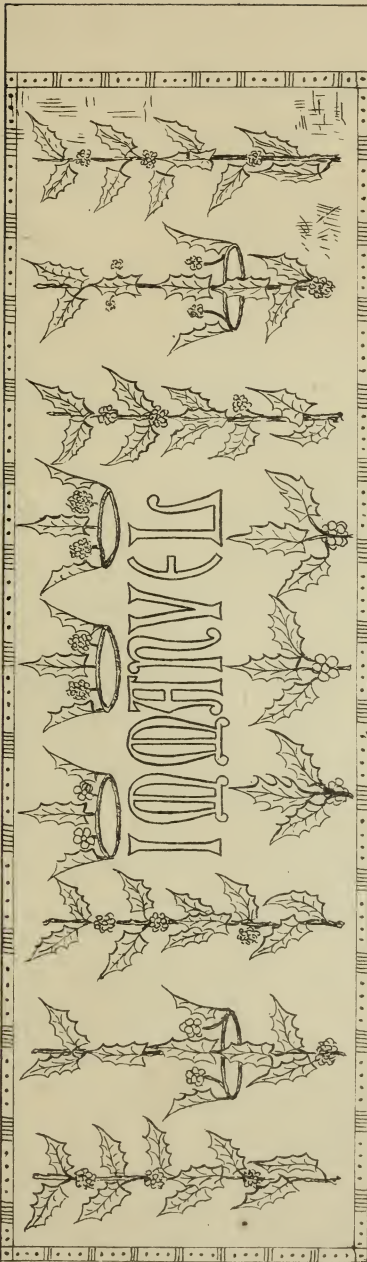
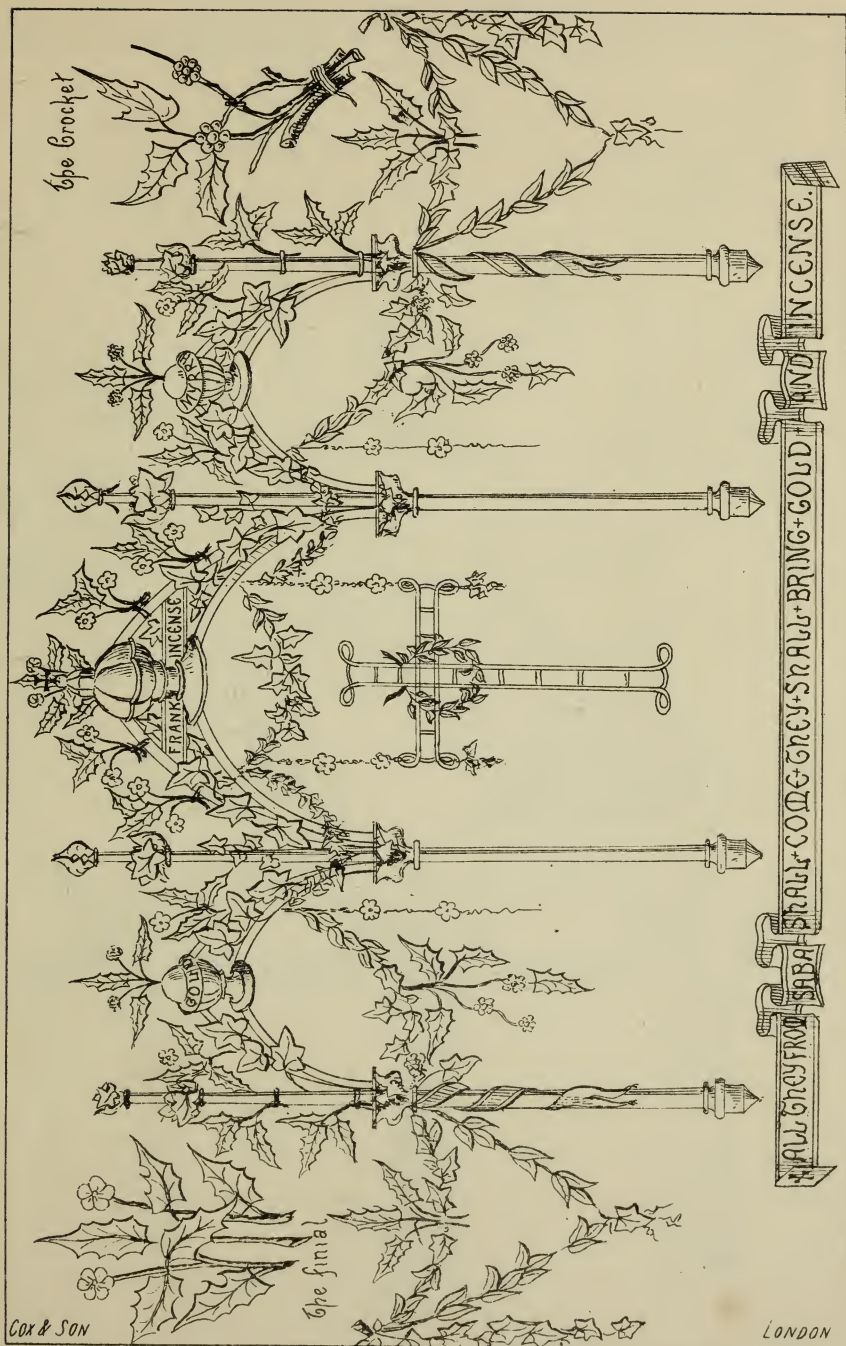
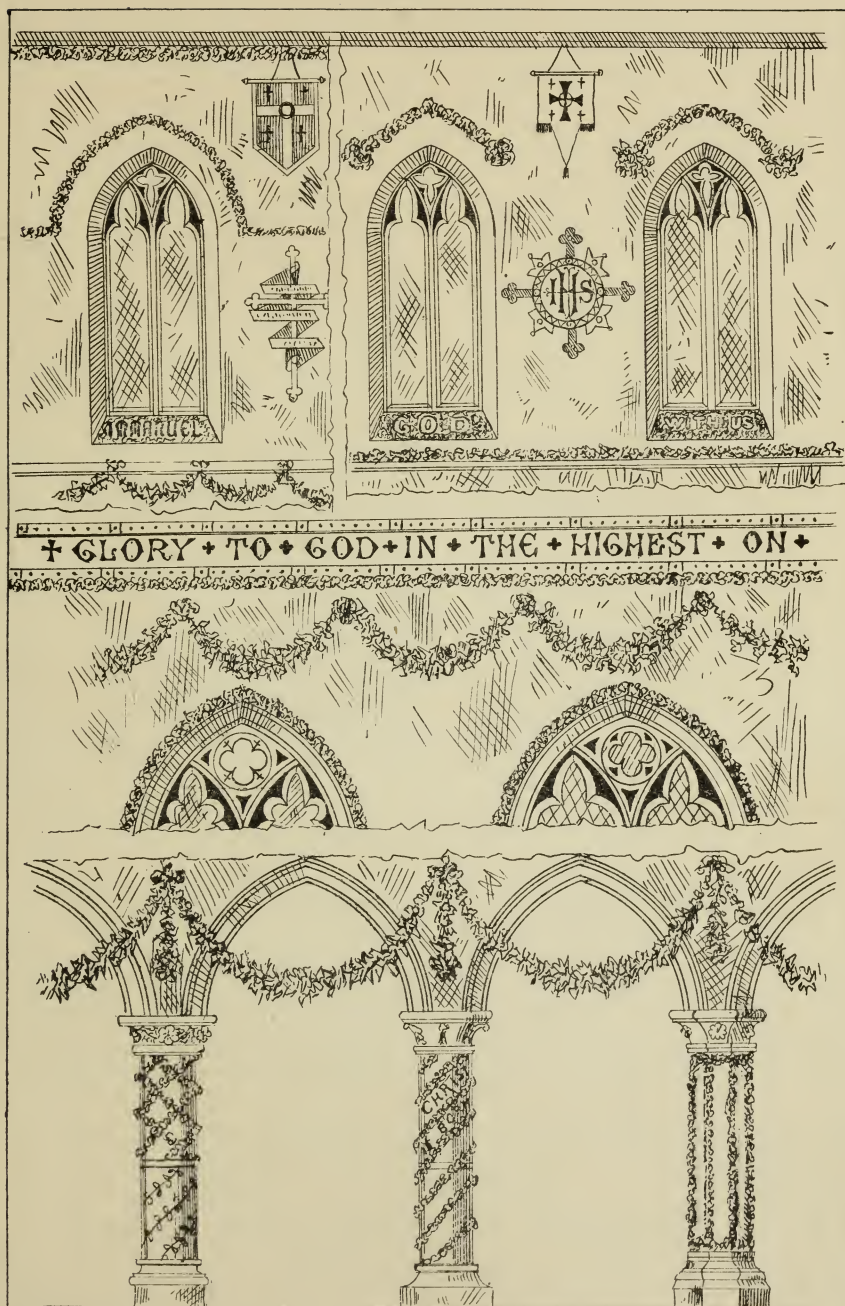


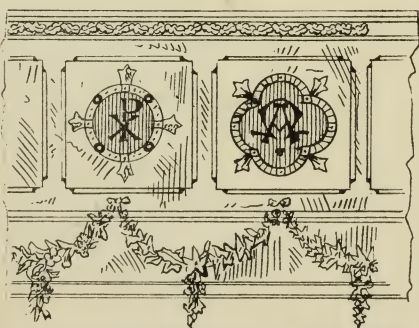
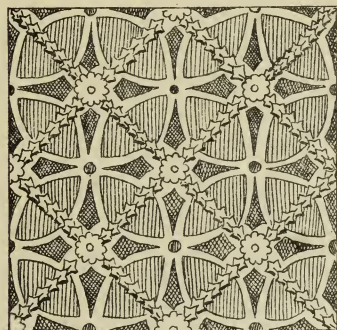
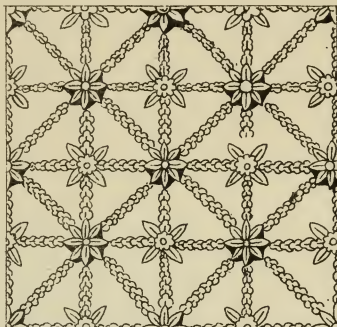
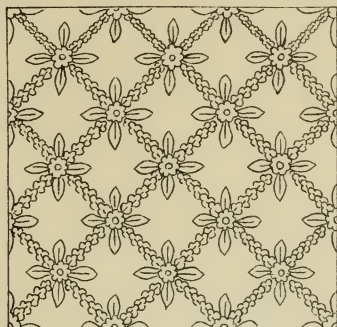
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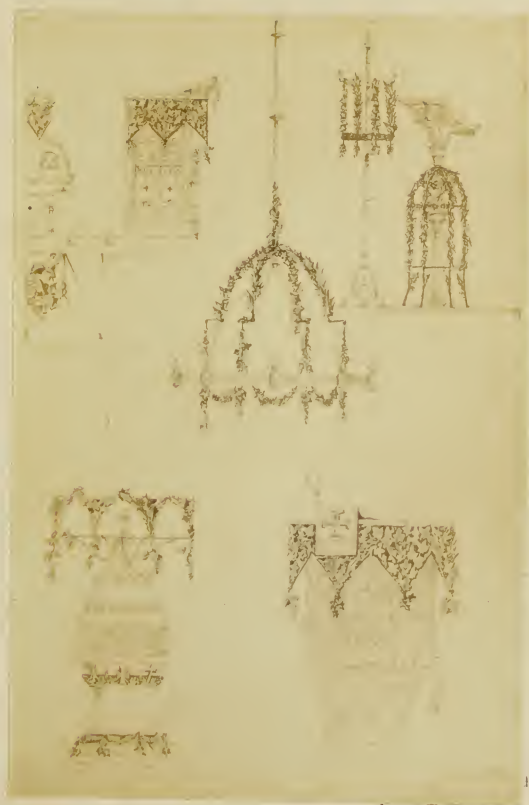














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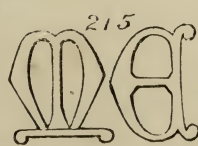
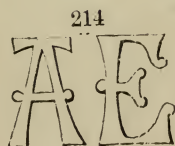
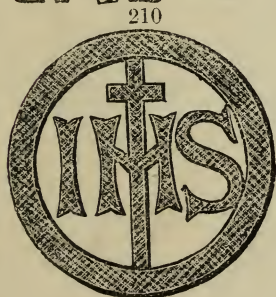
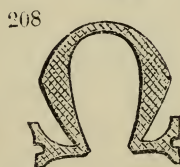
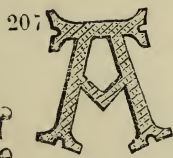
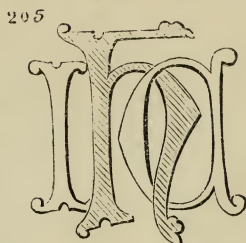
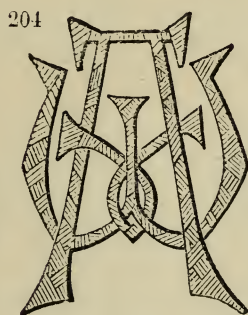
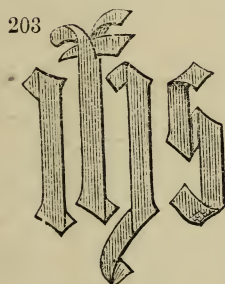
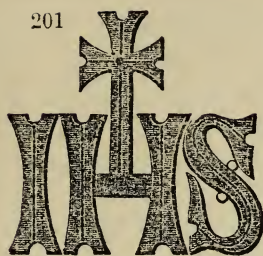
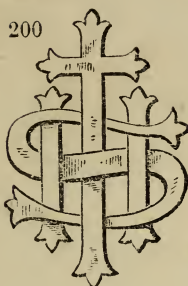
m n o p q r s t u v

w x y z. † I · II · III · IV ·

V · VI · VII · VIII · IX · X.

A B C D E F G
H I J K L M N O
P Q R S T U V
W X Y Z. ❄️ fleur-de-lis

a b c d e f g h i j k l m n
o p q r s t u v w x y z.
1 2 3 4 5 6 7 8 9 0.



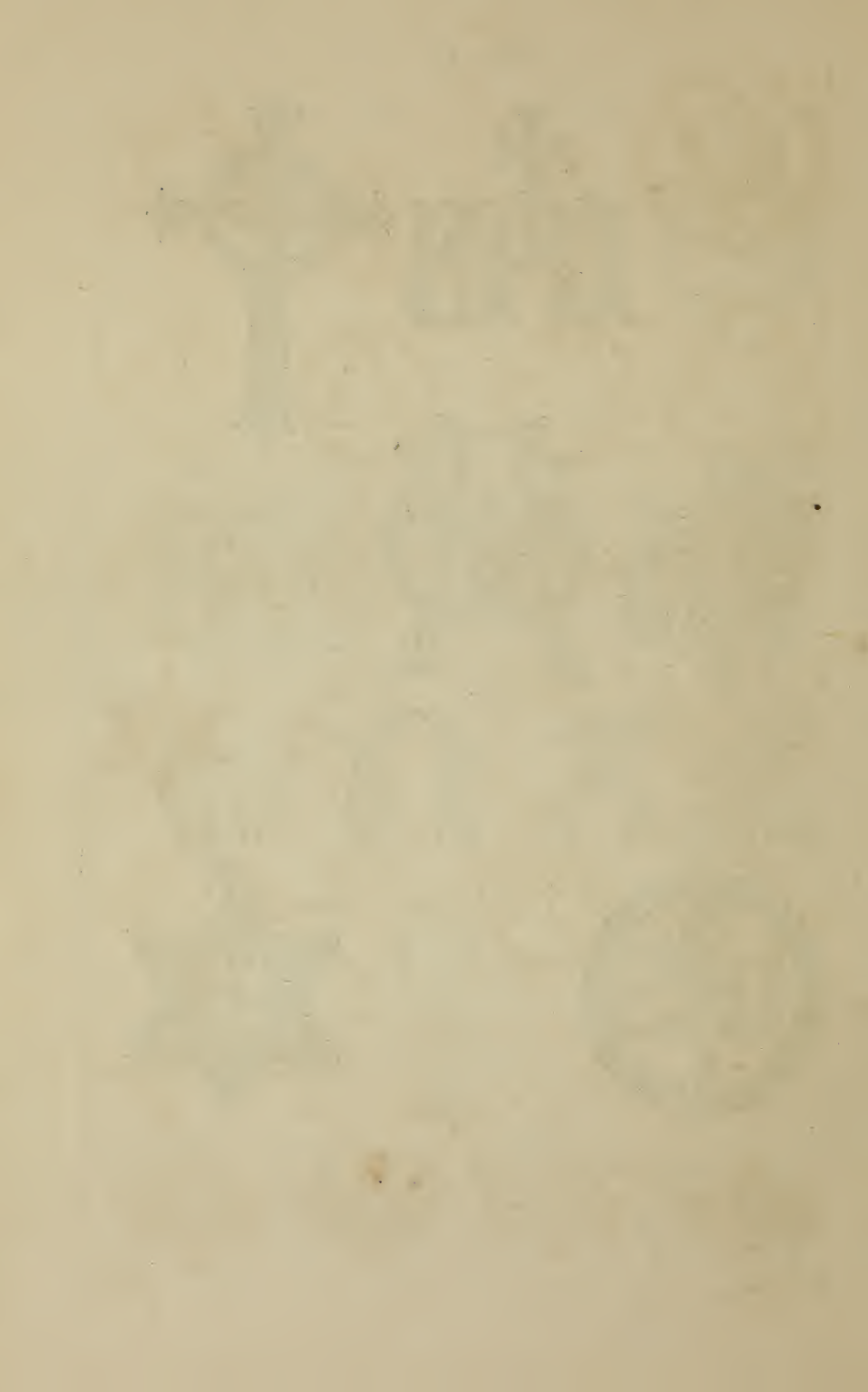
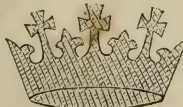
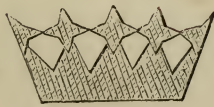
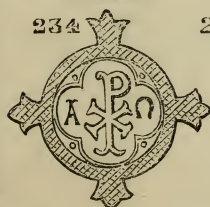
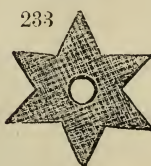
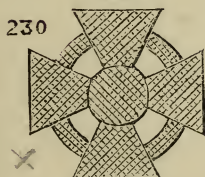
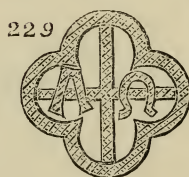
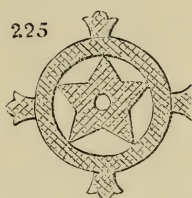
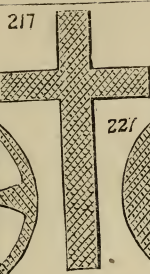
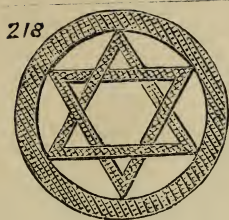
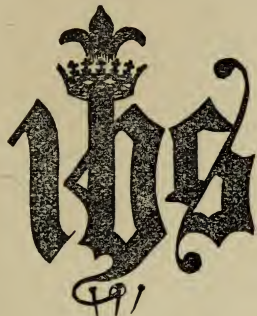


Plate 13



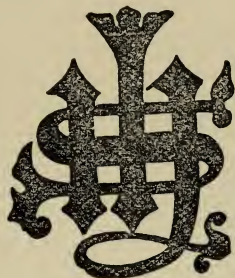
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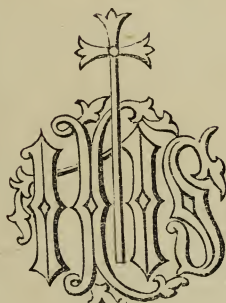
248



249



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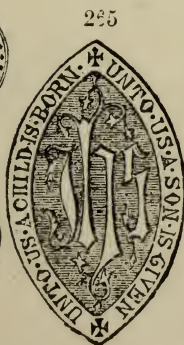
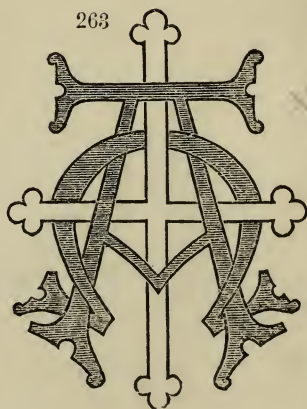
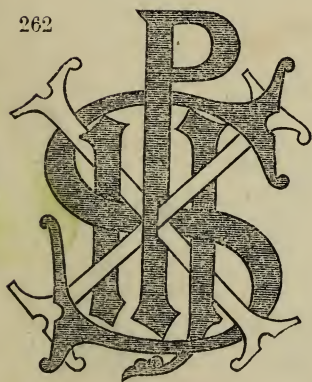
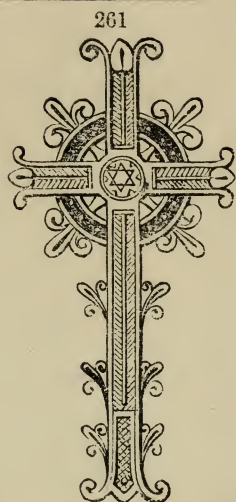
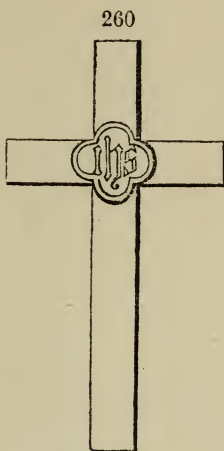
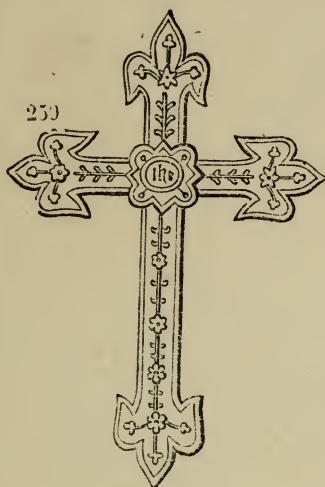


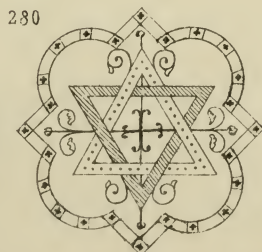
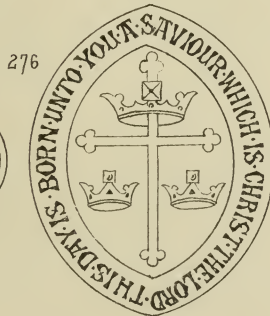
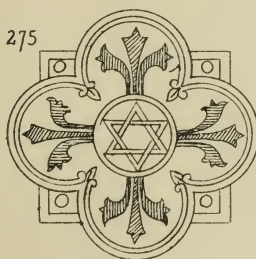
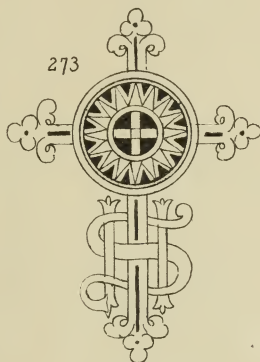
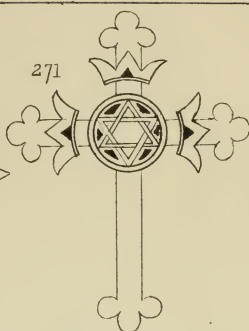
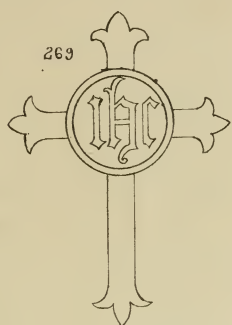
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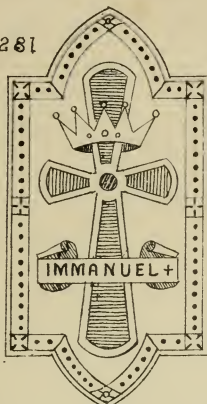
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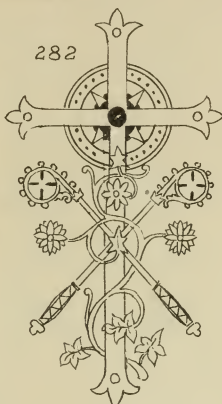




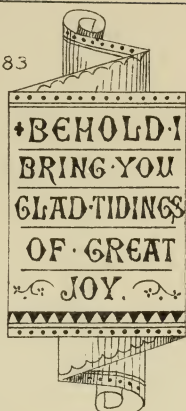
281



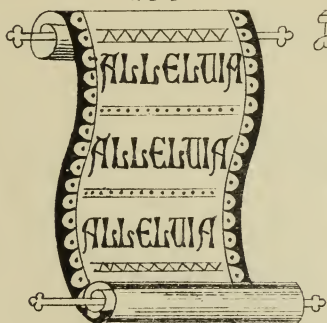
282



283



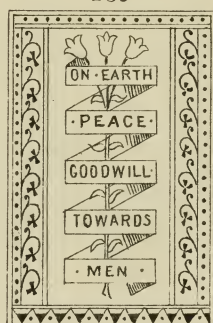
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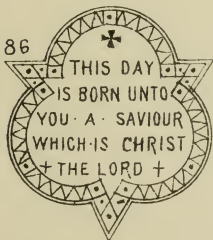
291^A



285



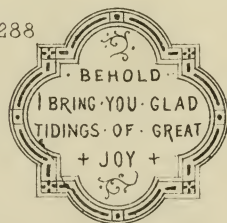
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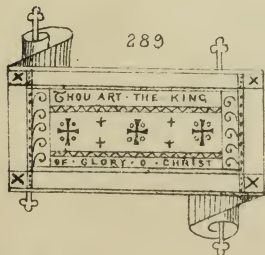
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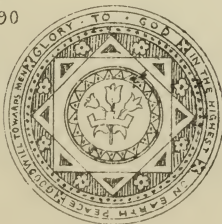
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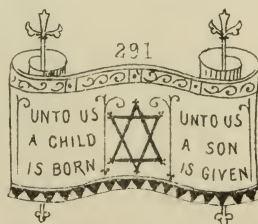
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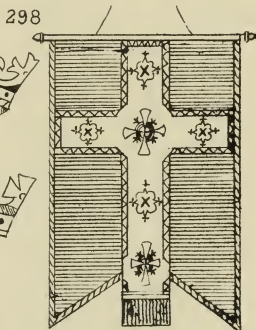
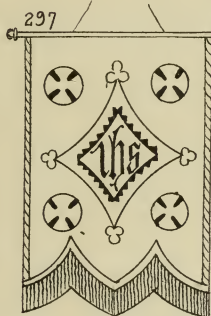
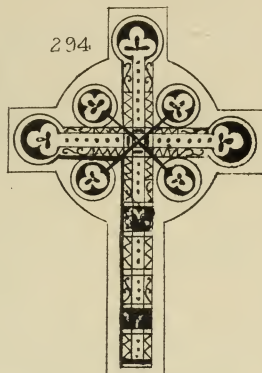
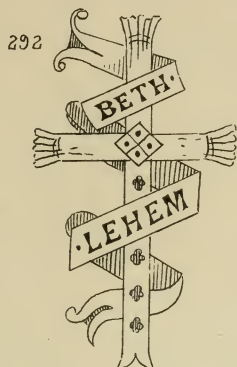


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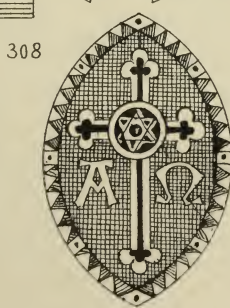
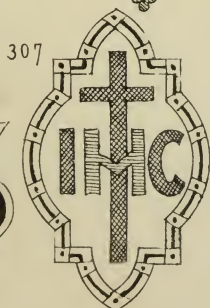
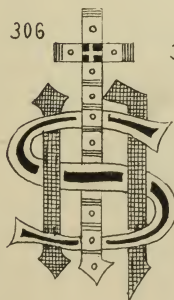
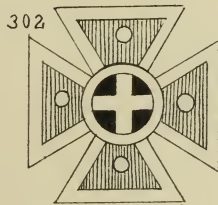


291





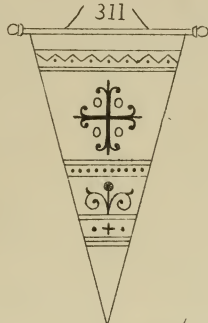
301



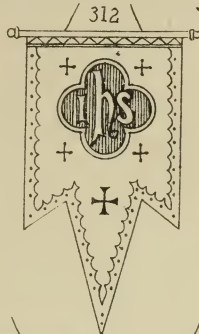
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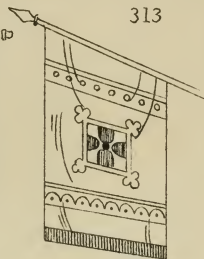
311



312



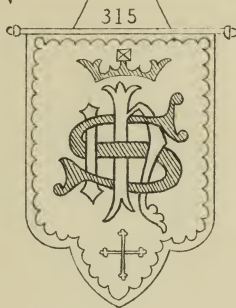
313



314



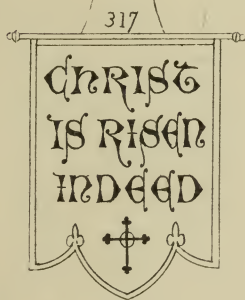
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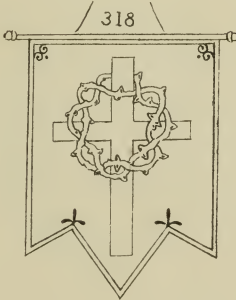
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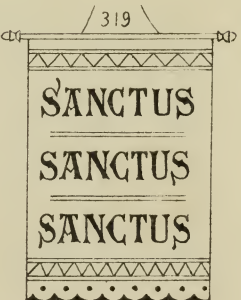
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318



319



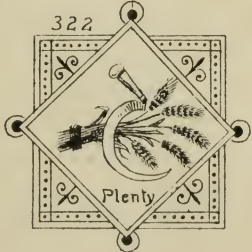
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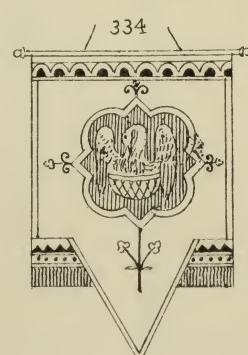
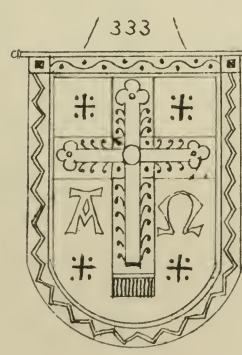
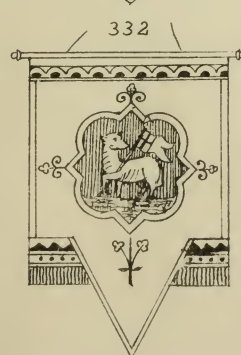
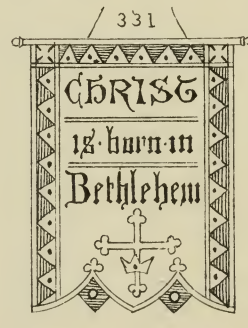
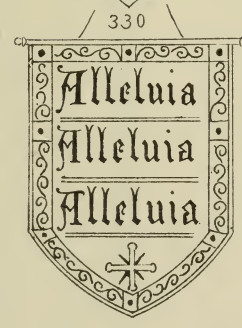
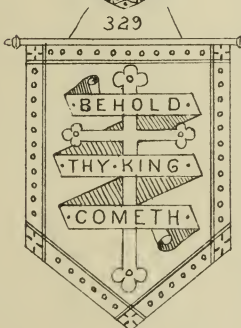
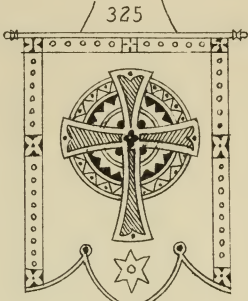
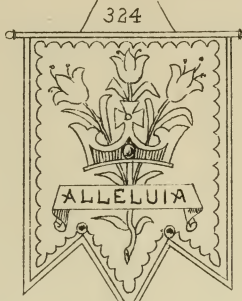
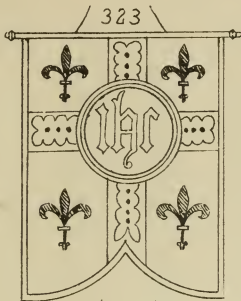


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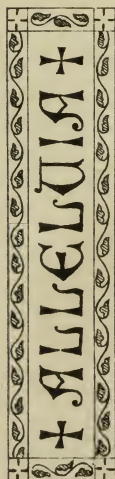


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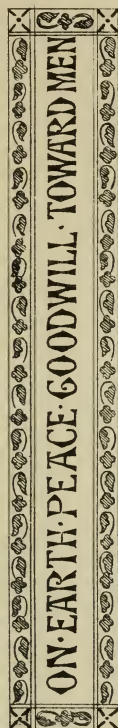




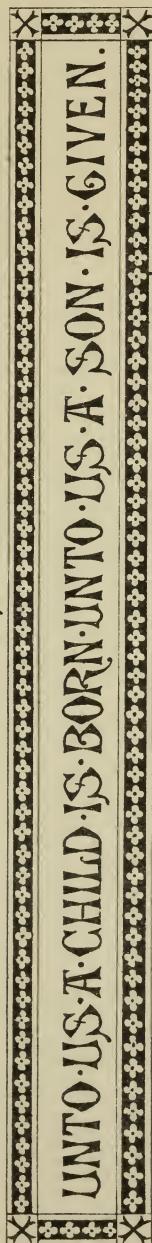
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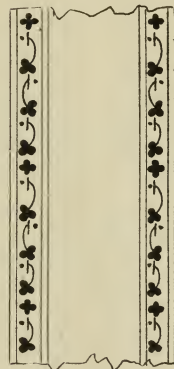
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339



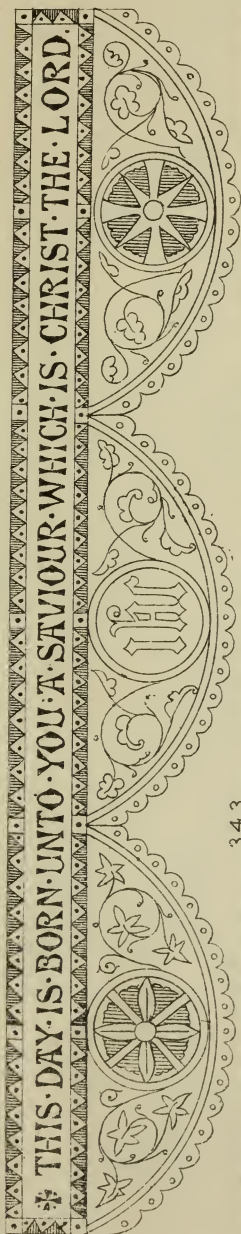
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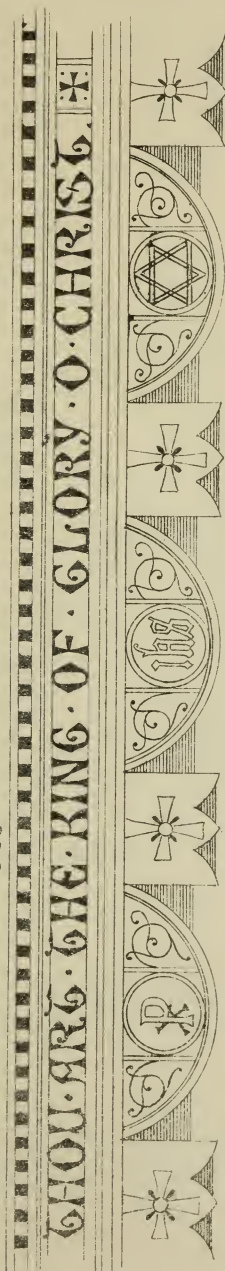
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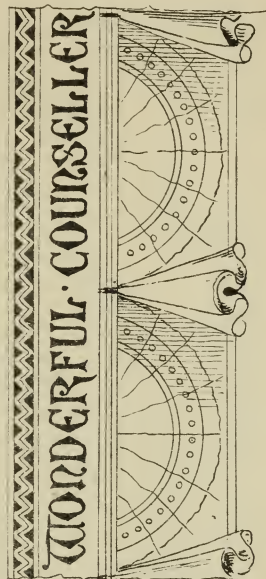
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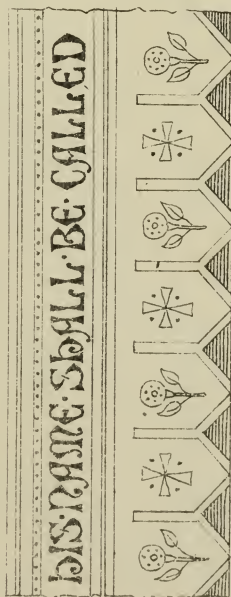
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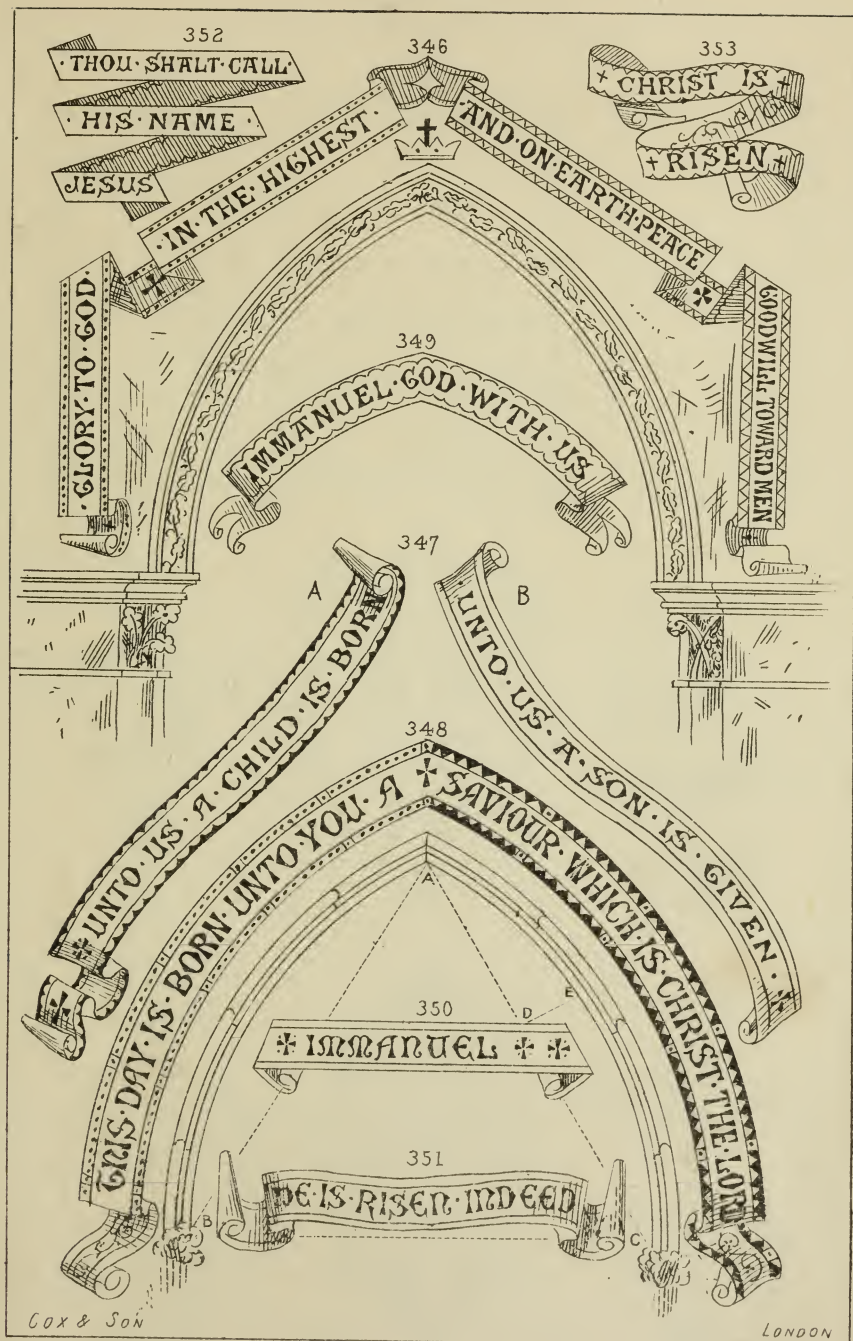


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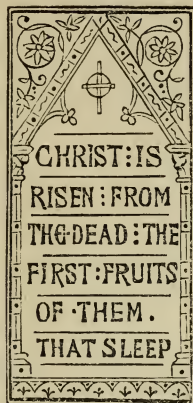
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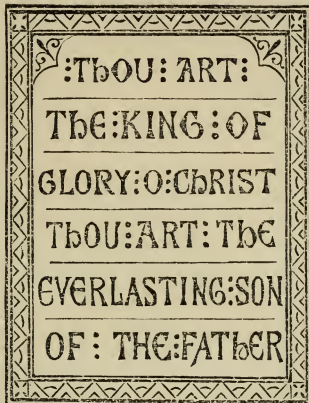




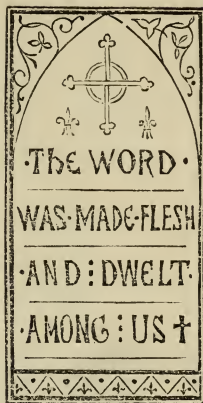
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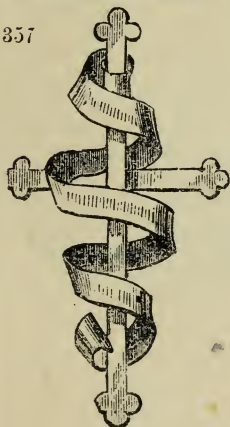
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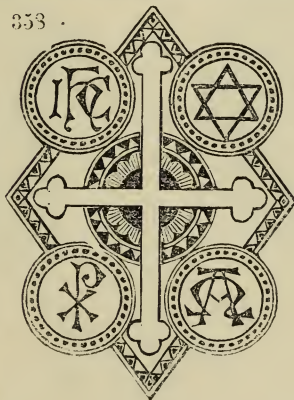
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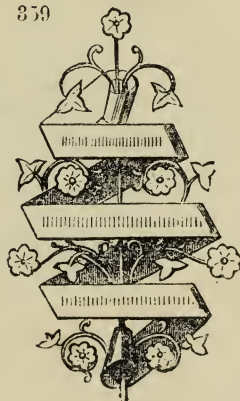
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358



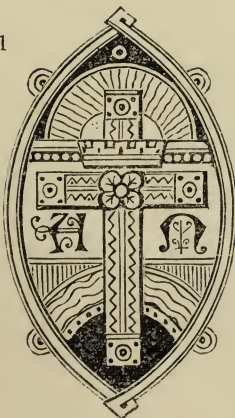
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360



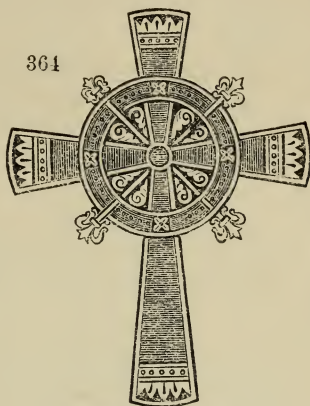
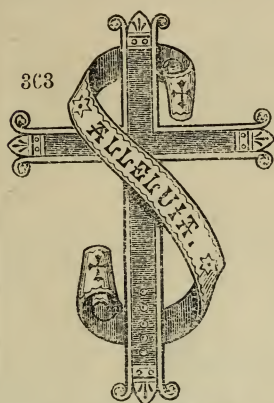
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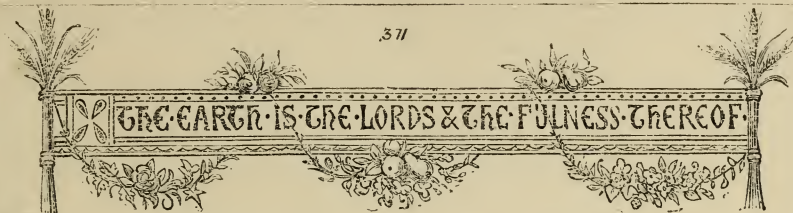
362







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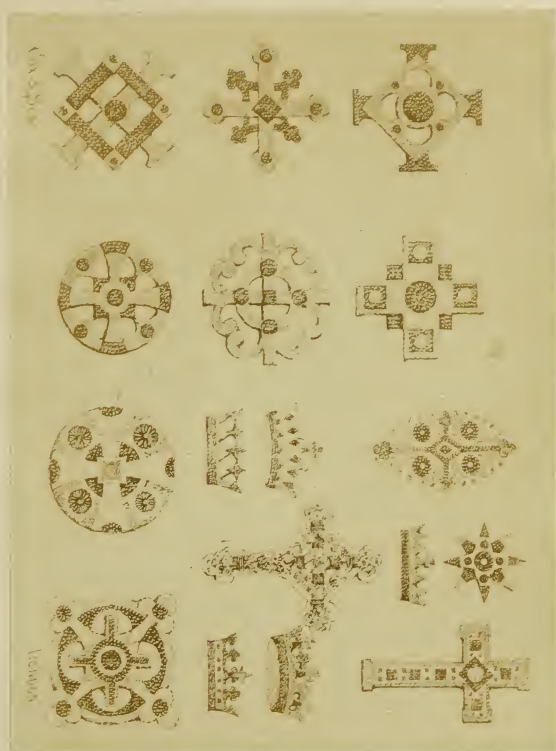


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ADVERTISEMENT.

MESSRS. COX & SON beg to submit the following List of Prices, at which they can supply some of the Designs and Materials mentioned in the foregoing work. Owing to the great demand at Christmas, *it is very desirable that Orders should be sent as early as possible*, as more care can be bestowed upon their execution

In order to afford facilities to those who may desire to do the Illuminated Decorations themselves, the Prices for many of the designs are given sketched, in outline only.

MONOGRAMS, CROSSES, &c.,

cut out to shape as a groundwork for
Devices in Evergreens, Berries, or
Everlasting flowers.

IN PERFORATED ZINC.

NO.	1 foot high.	1ft. 6in. high.	2 feet high.	2ft. 6in. high.	3 feet high.
200	3/	4/6	6/6	9/	12/
201	2/6	4/	5/6	7/	9/
202	3/	4/	6/	8/	10/6
203	2/6	4/	5/6	7/	9/
204	3/	4/6	6/6	9/	12/
205	3/	4/6	6/6	9/	12/
206	3/	4/6	6/6	9/	12/
207	1/6	2/6	4/	5/	6/6
208	1/6	2/6	4/	5/	6/6
209	3/	4/6	6/6	9/	12/
210	4/	6/	8/	10/6	13/6
211	3/	4/6	6/6	9/	12/
212	3/	4/	6/	8/	10/6

IN CARDBOARD.

200	2/	3/	4/6	6/	7/6
201	1/6	2/6	3/6	4/6	6/
202	2/	3/	4/6	6/	7/6
203	1/6	2/6	3/6	4/6	6/
204	2/	3/	4/6	6/	7/6
205	2/	3/	4/6	6/	7/6
206	2/	3/	4/6	6/	7/6
207	1/	1/6	2/	3/	4/
208	1/	1/6	2/	3/	4/
209	2/	3/	4/6	6/	7/6
210	2/6	3/6	5/	6/6	8/
211	2/	3/	4/6	6/	7/6
212	2/	3/	4/	5/6	7/

For prices of the above painted on Cardboard and for prices of letters and Alphabets, see next page.

MONOGRAMS, CROSSES, &c.

painted a deep crimson color on Cardboard
as centres for Evergreen and other
Devices.

NO.	8 ins. high.	1 foot high.	1 foot 4 ins. high.	1 foot 8 ins. high.
200	2/	2/6	3/	3/6
201	2/	2/6	3/	3/6
202	1/9	2/	2/6	3/
203	1/9	2/	2/6	3/
204	2/	2/6	3/	3/6
205	2/	2/6	3/	3/6
206	2/	2/6	3/	3/6
207	1/6	2/	2/6	3/
208	1/6	2/	2/6	3/
209	2/	2/6	3/	3/6
210	2/6	3/	3/6	4/
211	2/	2/6	3/	3/6
212	2/	2/6	3/	3/6

213 Perforated zinc letters for forming
texts in berries, everlasting flowers,
&c., 6 inches high, 6s. per doz.; 8 ins.
high, 7/6 per doz.; 10 ins. high, 9s.
per doz.; 1 ft. high, 12s. per doz.

LETTERS CUT OUT IN CARDBOARD.

	Plain, per dozen.	Colored per dozen.	Gilt, per dozen.
214 or 216 4 ins. high	2/	3/	6/
" " 6 "	2/6	4/	7/6
215 " 6 "	3/	4/6	8/
" " 8 "	3/6	5/	9/

Letters under 4 ins. high, charged the same
as 4 inch letters.

A complete Alphabet of either of the above,
charged as 2 doz. letters; or 4d. extra,
post-free.

A printed Alphabet as 214, 4 inch letters,
and a set of numerals to correspond, 1/6
or post-free 1/8.

A printed Alphabet of 6 inch letters as 215
3/- post-free 3/3.

A printed Alphabet of 4 inch letters as 216
1/6 post-free 1/8.

These are the only printed Alphabets kept
in stock, any other size or patterns would
have to be written by hand, and the prices
would be the same as for letters cut out in
cardboard.

DEVICES,

cut out to shape as a groundwork for
Devices in Evergreens, Berries, and
Everlasting flowers.

IN PERFORATED ZINC.

no.	1 foot high.	1ft. 6in. high.	2 feet high.	2ft. 6in. high.	3 feet high.
217	1/	1/6	2/6	4/	5/6
218	3/6	5/	6/6	8/6	11/
219	2/6	4/	5/6	7/	9/
220	2/	3/	4/6	6/	8/
221	1/	1/6	2/6	4/	5/6
222	2/6	4/	5/6	7/	9/
223	2/6	4/	5/6	7/	9/
224	2/6	4/	5/6	7/	9/
225	3/	4/6	6/6	9/	12/
226	4/6	6/	8/	10/6	13/6
227	3/	4/6	6/6	9/	12/
228	3/	4/6	6/6	9/	12/
229	4/6	6/	8/	10/6	13/6
230	2/6	4/	5/6	7/	9/
231	2/6	4/	5/6	7/	9/
232	3/6	5/	6/6	8/6	11/
233	1/	2/	3/6	5/	7/
234*	5/6	7/	9/	11/6	14/
235*	6/	7/6	9/6	12/	15/
236*	5/6	7/	9/	11/6	14/
237*	6/	7/6	9/6	12/	15/
238	1/	2/	3/6	5/	7/
239	1/	1/9	3/	4/6	6/6
240	1/6	2/6	4/	5/6	7/
241	2/	3/	4/6	6/	8/
242	1/	1/9	3/	4/6	6/6

IN CARDBOARD.

217	/8	1/	1/6	2/6	3/6
218	2/	3/	4/6	6/	7/6
219	1/9	2/6	3/6	4/6	6/
220	1/6	2/	2/6	3/6	4/6
221	/6	/9	1/	1/6	2/
222	1/9	2/6	3/6	4/6	6/
223	1/9	2/6	3/6	4/6	6/
224	1/9	2/6	3/6	4/6	6/
225	2/	3/	4/6	6/	7/6
226	3/	4/	5/6	7/	8/6
227	2/	3/	4/6	6/	7/6
228	2/	3/	4/6	6/	7/6
229	3/	4/	5/6	7/	8/6
230	1/9	2/6	3/6	4/6	6/
231	1/9	2/6	3/6	4/6	6/
232	2/	3/	4/6	6/	7/6
233	/9	1/4	2/	3/	4/
234*	4/	5/	6/6	8/	9/6
235*	4/	5/	6/6	8/	9/6
236*	3/6	4/6	6/	7/6	9/
237*	4/	5/	6/6	8/	9/6
238	/9	1/4	2/	3/	4/
239	/8	1/2	1/9	2/9	3/9
240	1/	1/6	2/	3/	4/
241	1/6	2/	2/6	3/6	4/6
242	/8	1/2	1/9	2/9	3/9

* The centres of designs Nos. 234, 235, 236,
and 237, are illuminated in colors.

For Prices of Crowns see next page.

PERFORATED ZINC CROWNS,

Extreme Length.

CARDBOARD CROWNS.

Extreme Length.

no.	8 inches.	1 foot.	1 foot, 6 ins.	2 feet.	8 inches.	1 foot.	1 foot, 6 ins.	2 feet.
243	1/	1/6	2/6	3/6	/8	1/	1/6	2/
244	1/6	2/	3/	4/	1/	1/6	2/3	3/
245	2/	2/6	3/6	4/6	1/6	2/	2/9	3/6
246	2/	2/6	3/6	4/6	1/6	2/	2/9	3/6

The above prices are for flat crowns, if
made circular they would be three times
as much as quoted.

Flat Cross made of wood with cork under-
neath, for decorating, to float in Font,
1 ft. 4 ins. long 2s.

Upright Floating Cross on 3 Steps, 1 foot,
6 ins. high 6s.; 2 feet high 7/6.

Plate 14.

ILLUMINATED MONOGRAMS,

One foot high.

No.	ON CARDBOARD OR PREPARED CALICO			ON PREPARED CLOTH		
	Plainly illumi- nated in Colors	Richly illumi- nated in Colors & Gold.	Outlined ready for illumi- nation.	Plainly illumi- nated in Colors.	Richly illumi- nated in Colors & Gold.	Outlined ready for illumi- nation.
247	2/9	3/9	1/6	4/6	6/	3/
248	4/	5/6	2/6	6/	8/	3/6
249	2/9	3/9	1/6	4/6	6/	3/
250	3/6	5/	2/	5/6	7/6	3/6
251	6/6	8/6	3/6	9/	11/6	5/
252	4/6	6/	3/	6/6	8/6	4/6
253	3/6	5/	2/	5/6	7/6	3/6
254	4/6	6/	3/	6/6	8/6	4/6
255	5/	7/	3/	7/6	10/	4/6
256	5/	7/	3/	7/6	10/	4/6
257	5/6	7/6	3/6	8/	11/	5/
258	6/	8/	3/6	8/6	11/6	5/

One foot six inches high.

247	3/6	4/6	2/	5/6	7/	3/6
248	5/	6/6	3/	7/	9/	4/6
249	3/6	5/	2/	5/6	7/6	3/6
250	4/6	6/	2/6	6/6	8/6	4/
251	8/	10/	4/	10/6	13/	6/
252	5/6	7/6	3/6	8/	10/6	5/
253	4/6	6/	2/6	6/6	8/6	4/
254	5/6	7/6	3/6	8/	10/6	5/
255	6/6	8/6	3/6	9/	11/6	5/6
256	6/6	8/6	3/6	9/	11/6	5/6
257	7/	9/	4/	9/6	12/	6/
258	7/6	10/	4/	10/6	13/	6/

Two feet high.

247	4/6	6/	3/	7/	9/	4/6
248	6/	7/6	3/6	8/6	10/6	5/
249	4/6	6/	3/	7/	9/	4/6
250	5/6	7/	3/6	8/	10/	5/
251	10/	12/6	5/	12/6	16/	7/6
252	7/6	9/6	4/	10/6	13/	6/6
253	5/6	7/	3/6	8/	10/	5/
254	7/6	9/6	4/	10/6	13/	6/6
255	8/6	10/6	4/6	11/6	14/	7/
256	8/6	10/6	4/6	11/6	14/	7/
257	9/	11/	5/	12/	14/6	7/6
258	9/6	11/6	5/	13/	15/6	7/6

ILLUMINATED MONOGRAMS AND CROSSES.

One foot high.

No.	ON CARDBOARD OR PREPARED CALICO			ON PREPARED CLOTH		
	Plainly illumi- nated in Colors.	Richly illumi- nated in Colors & Gold.	Outline ready for illumi- nation.	Plainly illumi- nated in Colors.	Richly illumi- nated in Colors & Gold.	Outline ready for illumi- nation.
259	5/6	7/6	3/3	8/	11/	4/6
260	2/	3/	1/	3/6	5/6	2/
261	6/6	8/6	4/	9/	12/	5/6
262	3/6	5/	2/	5/6	7/6	3/6
263	3/6	5/	2/	5/6	7/6	3/6
264	4/6	6/	3/	6/6	8/6	4/6
265	7/6	9/6	5/	10/6	13/6	6/6

One foot six inches high.

259	7/	9/	4/	9/6	12/	5/6
260	2/6	3/6	1/6	4/	6/	2/6
261	8/	10/	4/6	10/6	13/6	6/6
262	4/6	6/	2/6	6/6	8/6	4/6
263	4/6	6/	2/6	6/6	8/6	4/6
264	5/6	7/6	3/6	8/	11/	5/6
265	9/	11/	5/6	12/6	15/6	8/

Two feet high.

259	9/	11/	5/	12/	14/6	7/
260	3/6	4/6	2/	5/	7/	3/6
261	10/	12/	5/6	12/6	15/6	7/6
262	5/6	7/	3/6	8/	10/	5/
263	5/6	7/6	3/6	8/	10/	5/
264	7/6	9/6	4/	10/6	13/	6/6
265	11/6	13/6	6/6	15/6	18/6	9/6

- 266 Woven Silk Monogram, 15 inches high
mounted on cardboard ... 7/6.
- 267 Woven Silk Monogram, 10 inches high,
mounted on cardboard ... 2/6.
- 268 Woven Silk Cross, 4 inches high, mounted
on cardboard ... 2/6.

MONOGRAMS AND DEVICES,

ILLUMINATED ON SILK,

UNMOUNTED FOR APPLIQUÉ WORK.

A.	Monogram,	6 inches diameter,	5/.
"	"	9	6/.
B.	"	6	5/.
"	"	9	6/.
C.	Cross,	6	4/6.
"	"	9	5/6.
D.	Device,	6	5/6.
"	"	9	6/6.

ILLUMINATED MONOGRAMS,

CROSSES, &c.

One foot high.

No.	ON CARDBOARD OR PREPARED CALICO			ON PREPARED CLOTH		
	Plainly illumi- nated in Colors.	Richly illumi- nated in Colors & Gold.	Outline ready for illumi- nation.	Plainly illumi- nated in Colors.	Richly illumi- nated in Colors & Gold.	Outline ready for illumi- nation.
269	2/6	3/6	1/3	4/	5/6	2/
270	5/	7/	3/	7/6	10/	4/6
271	3/6	5/	2/	5/6	7/6	3/
272	6/	8/	3/6	8/6	11/6	5/
273	6/	8/	3/6	8/6	11/6	5/
274	6/	8/	3/6	8/6	11/6	5/
275	7/6	9/6	4/	9/	11/6	5/6
276	8/6	10/6	4/6	11/6	14/6	6/6
277	6/6	8/6	4/	9/	11/6	5/6
278	6/6	8/6	4/	9/	11/6	5/6
279	6/6	8/6	4/	9/	11/6	5/6
280	6/6	8/6	4/	9/	11/6	5/6

One foot six inches high.

269	3/	4/6	2/	5/	6/6	3/
270	6/6	8/6	3/6	9/	11/6	5/6
271	4/6	6/	2/6	6/6	8/6	4/
272	7/6	10/	4/	10/6	13/6	6/
273	7/6	10/	4/	10/6	13/6	6/
274	7/6	10/	4/	10/6	13/6	6/
275	8/	10/6	4/6	10/6	13/6	6/6
276	10/	12/6	5/6	13/6	16/6	7/6
277	8/	10/6	4/6	10/6	13/6	6/6
278	8/	10/6	4/6	10/6	13/6	6/6
279	8/	10/6	4/6	10/6	13/6	6/6
280	8/	10/6	4/6	10/6	13/6	6/6

Two feet high.

269	4/	5/6	2/6	6/	8/	4/
270	8/6	10/6	4/6	11/6	14/	7/
271	5/6	7/	3/6	8/	10/	5/
272	9/6	11/6	5/	13/	16/	7/6
273	9/6	11/6	5/	13/	16/	7/6
274	9/6	11/6	5/	13/	16/	7/6
275	10/	12/6	5/6	13/6	16/6	8/
276	12/6	15/6	7/	17/	20/	9/
277	10/	12/6	5/6	13/6	16/6	8/
278	10/	12/6	5/6	13/6	16/6	8/
279	10/	12/6	5/6	13/6	16/6	8/
280	10/	12/6	5/6	13/6	16/6	8/

ILLUMINATED DEVICES.

Three feet high.

No.	ON CALICO			ON PREPARED CLOTH		
	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.
281	10/	12/6	6/6	14/6	18/	9/
282	15/6	18/6	9/6	21/	26/	13/6
283	8/6	10/6	6/	12/6	15/6	8/
284	10/	12/6	6/6	14/6	18/	9/
285	12/6	15/6	7/6	17/6	21/	11/

Five feet high.

281	14/6	18/	9/6	20/	25/	14/
282	20/	23/6	12/6	27/	33/	17/
283	12/6	15/6	8/6	17/6	21/	11/6
284	14/6	18/	9/6	20/	25/	14/
285	17/6	21/	11/6	24/	30/	15/6

Two feet diameter.

286	10/	12/6	6/6	14/6	18/	9/
287	8/6	10/6	5/6	11/6	14/	7/6
288	10/	12/6	6/6	14/6	18/	9/
290	12/6	15/6	7/6	17/6	21/	11/

Two feet six inches diameter.

286	13/6	16/6	7/6	18/6	22/6	10/6
287	11/6	14/	6/6	15/6	19/	9/
288	13/6	16/6	7/6	18/6	22/6	10/6
290	16/6	20/	9/6	22/6	27/	14/6

Three feet diameter.

286	17/6	21/	9/	23/6	28/	13/6
287	15/	18/	8/	20/	24/	12/
288	17/6	21/	9/	23/6	28/	13/6
290	21/	25/	12/	27/6	33/	18/

Two feet long.

289	8/6	10/6	6/6	12/6	15/6	8/6
291	8/6	10/6	6/6	12/6	15/6	8/6

Three feet long.

289	11/6	14/	7/6	16/6	20/	10/6
291	11/6	14/	7/6	16/6	20/	10/6

291 a Texts for encircling Columns in long lengths, on Prepared Calico, 2s. per yard; on Prepared Cloth, 3s. per yd.

ILLUMINATED DEVICES.

No.	Height	ON CALICO.				ON PREPARED CLOTH.			
		Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.		Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	
292...	2ft.	8/	10/	5/		11/	14/	7/	
„ ...	3ft.	12/	15/	6/6		16/	20/	9/	
293...	2ft.	14/	17/	8/6		20/	24/	11/6	
„ ...	3ft.	18/	21/6	10/6		25/	30/	14/	
294...	2ft.	9/6	11/6	5/6		13/6	16/6	8/	
„ ...	3ft.	14/	17/6	7/6		18/6	22/6	10/	

ILLUMINATED CARDBOARD CROWNS.

Extreme length.....	Sins.	1ft.	1f. 6.	2ft.
No. Illuminated.				
295 Plainly	2/	2/6	3/6	4/6
„ Richly	3/	3/6	5/	6/
296 Plainly	2/6	3/	4/	5/
„ Richly	3/6	4/	5/6	6/6

297 White or other colored Reps Banner, 3ft. by 2ft., with woven silk monogram, silk fringe and cord, 21/.

298 White or other colored Reps Banner, 3ft. by 2ft., with rich silk Coventry lace cross, 26/.

DEVICES FORMED IN EVERLASTING FLOWERS.

In two or more colors.

299	9ins long ...	5/	...	1ft long	7/6
300	„ „ „	4/6	...	„ „ „	7/
301	8ins high ...	2/6	...	10ins „ high	3/
„	1ft high ...	3/6	...	1ft 3in „	4/
„	1ft 6in high	5/	...	2ft „	7/
302	6in high ...	3/6	...	9in „	7/
„	1ft „	9/6	...	1ft 4in „	12/6
303	6in „	3/6	...	9in „	7/
„	1ft „	9/6	...	1ft 4in „	12/6
304	8in „	6/6	...	10in „	8/6
„	1ft „	10/6	...	1ft 4in „	14/
305	6in „	3/6	...	9in „	7/
„	1ft „	9/6	...	1ft 4in „	12/6
306	9in „	5/6	...	1ft „	7/6
„	1ft 3in high	9/6	...	1ft 6in „	12/6
307	1ft high ...	10/6	...	1ft 6in „	15/
308	1ft „	10/6	...	1ft 6in „	18/6
309	9in „	5/0	...	1ft „	6/6
„	1ft 3in high	8/6	...	1ft 6in „	11/6

A. & B. Letters, formed in everlasting flowers, in two colours, 4 1/2 in. high 21/ per doz.; 6in high 24/ per doz.

PLATE 19.

ILLUMINATED BANNERS

ON PREPARED CALICO.

2ft 2in by 1ft 4in.				3ft by 1ft 10in.			
No.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	
310	6/6	8/	4/6	9/	11/	6/6	
311	6/	7/6	4/6	8/	10/	6/	
312	6/6	8/	4/6	8/6	10/6	6/6	
313	6/6	8/	4/6	9/	11/	6/6	
314	7/	9/	5/	10/	12/	7/	
315	6/6	8/	4/6	9/	11/	6/6	
316	6/6	8/	4/6	9/	11/	6/6	
317	7/	9/	5/	10/	12/	7/	
318	6/6	8/	4/6	9/	11/	6/6	
319	7/	9/	5/	10/	12/	6/6	
320	11/6	13/6	7/	14/6	17/	9/	

HARVEST DEVICES

ON PREPARED CALICO.

1ft 6in square.			2ft 6in square.		
321	10/	12/	6/	14/6	17/
322	10/	12/	6/	14/6	17/

ILLUMINATED BANNERS

ON PREPARED CLOTH.

2ft by 1ft 4in.				3ft by 1ft 10in.			
310	9/	11/	5/6	12/6	15/	7/6	
311	8/	10/	5/6	11/6	14/	7/	
312	8/6	10/6	5/6	12/	14/6	7/6	
313	9/	11/	5/6	12/6	15/	7/6	
314	10/	12/	6/	14/	16/6	8/6	
315	9/	11/	5/6	12/6	15/	7/6	
316	9/	11/	5/6	12/6	15/	7/6	
317	10/	12/	6/	14/	16/6	8/6	
318	9/	11/	5/6	12/6	15/	7/6	
319	10/	12/	6/	14/	16/6	8/6	
320	15/	17/6	8/6	19/	22/	11/	

HARVEST DEVICES

ON PREPARED CLOTH.

1ft 6in square.			2ft 6in square.		
321	12/6	15/	8/	18/	21/
322	12/6	15/	8/	18/	21/

The pointed-shaped Banners Nos. 311 and 312 are longer than sizes quoted above.

For prices of the Poles and Cord see next page

PLATE 20.

ILLUMINATED BANNERS

ON PREPARED CALICO.

2ft. 2in. by 1ft. 4in.				3ft. by 1ft. 10in.			
No.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	
323	7/6	9/6	5/	10/6	12/6	7/	
324	10/6	12/6	6/6	13/6	16/	8/6	
325	7/6	9/6	5/	10/6	12/6	7/	
326	11/6	13/6	7/6	14/6	17/	9/6	
327	17/6	21/	11/6	21/	25/	13/6	
328	15/	17/6	9/	18/	21/	11/	
329	10/6	12/6	6/6	13/6	16/	8/6	
330	10/6	12/6	6/6	13/6	16/	8/6	
331	10/6	12/6	6/6	13/6	16/	8/6	
332	17/6	21/	11/6	21/	25/	13/6	
333	10/6	12/6	6/6	13/6	16/	8/6	
334	17/6	21/	11/6	21/	25/	13/6	

ILLUMINATED BANNERS

ON PREPARED CLOTH.

323	10/6	12/6	6/6	14/6	17/	8/6
324	14/	16/6	8/	18/	21/	10/6
325	10/6	12/6	6/6	14/6	17/	8/6
326	15/	17/6	9/	19/	22/	11/6
327	22/	26/	13/6	26/	31/6	14/6
328	19/	22/	10/6	23/	27/	11/6
329	14/	16/6	8/	18/	21/	10/6
330	14/	16/6	8/	18/	21/	10/6
331	14/	16/6	8/	18/	21/	10/6
332	22/	26/	13/6	26/	31/6	16/
333	14/	16/6	8/	18/	21/	10/6
334	22/	26/	13/6	26/	31/6	16/

The above quotations do not include Poles or cord.

The price of the cross pole painted blue with gilt ends including cord is 3/6, or if with colored ends including cord 2/6 for either sized banner.

Upright poles painted blue with gilt terminals 6ft. long 3/6 each, 8ft. long 4/- each, with colored terminals 3/- and 3/6 each.

All orders should state whether poles are required or not.

ILLUMINATED TEXTS.

ON PREPARED CALICO.					ON PREPARED CLOTH				
No.	Length.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.		
335	3ft	3/	4/	2/3	5/6	7/	4/		
"	5ft	4/6	5/6	3/6	8/	10/	5/6		
"	7ft	6/	7/6	4/6	10/6	12/6	7/		
336	6ft	6/	8/	4/6	10/6	13/	7/6		
"	9ft	8/	10/	6/	14/	17/	10/		
"	12ft	10/	12/6	7/6	17/5	21/	12/		
337	9ft	8/	10/	6/	14/	17/	10/		
"	12ft	10/	12/6	7/6	17/6	21/	12/		
"	15ft	12/	15/	9/	20/	24/	14/		
"	18ft	14/	17/6	10/6	23/	28/	16/6		
338	9ft	7/	9/	5/	13/	15/6	9/		
"	12ft	9/	11/	6/6	16/	19/	11/		
"	15ft	10/6	13/6	8/	18/	22/	13/		
"	18ft	12/	15/6	9/	20/	24/	14/6		

The texts 335, 336 and 337 can be supplied plainly illuminated, without border, suitable for surrounding with evergreens, at the same price as quoted for "outlined ready for illumination."

PREPARED CLOTH OR CALICO,

WITH BORDER READY FOR AMATEURS TO FILL IN ANY TEXT REQUIRED.

ON PREPARED CALICO.

339	Plainly illuminated	1/4	per yard.
"	Richly	"	1/10	"
340	Plainly	"	1/6	"
"	Richly	"	2/	"
341	Plainly	"	2/	"
"	Richly	"	2/6	"

ON PREPARED CLOTH.

339	Plainly illuminated	2/6	per yard.
"	Richly	"	3/	"
340	Plainly	"	2/9	"
"	Richly	"	3/3	"
341	Plainly	"	3/3	"
"	Richly	"	3/9	"

If the lettering for texts is sketched ready for writing, Nos. 339 and 340 would be 9d., and No. 341 1/ per yard extra.

Nos. 339 and 340 are 11ins wide.

Nos. 341 is 14ins wide.

ILLUMINATED TEXTS.

ON PREPARED CALICO.					ON PREPARED CLOTH.				
No.	Length.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.		
342	9ft	20/	25/	15/	33/	40/	21/		
"	12ft	25/	31/6	19/	38/	46/	25/		
"	15ft	30/	37/6	22/6	44/	54/	30/		
"	18ft	35/	44/	26/	50/	62/	35/		
343	9ft	16/	20/	12/	28/	35/	18/		
"	12ft	20/	25/	15/	35/	42/	22/		
"	15ft	24/	30/	18/	40/	48/	26/		
"	18ft	28/	35/	21/	46/	56/	30/		
344	9ft	14/	18/	10/6	24/	31/	16/		
"	12ft	18/	22/	13/6	30/	38/	20/		
"	15ft	21/	27/	16/	36/	45/	24/		
"	18ft	24/	31/	18/	42/	52/	28/		
345	9ft	14/	18/	10/6	24/	31/	16/		
"	12ft	18/	22/	13/6	30/	38/	20/		
"	15ft	21/	27/	16/	36/	45/	24/		
"	18ft	24/	31/	18/	42/	52/	28/		

PLATE 23.

ARCH TEXTS.

ON PREPARED CALICO.					ON PREPARED CLOTH.		
No.		Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.
346	pr. ft	1/2	1/6	0/11	2/	2/6	1/4
347A	"	1/	1/3	0/9	1/8	2/	1/2
347B	"	0/10	1/1	0/8	1/4	1/8	1/
348	"	1/2	1/6	0/11	2/	2/6	1/4
349	"	1/	1/3	0/9	1/8	2/	1/2
350	"	1/	1/3	0/9	1/8	2/	1/2
351	"	1/2	1/6	0/11	2/	2/6	1/4
352 or 353							
3ft by 2ft		8/6	10/6	6/	12/6	15/6	8/
5ft by 3ft		12/6	15/6	8/	17/6	21/	12/

The arch texts can be supplied plainly illuminated without border at the same price as quoted for "outlined ready for illumination."

In ordering texts for arches of any of the foregoing designs except No. 348 it will be sufficient to give the size across the arch and its height, but when the text has to follow the curve of the arch the sizes should be given as indicated on the diagram shown on design No. 348, viz., A to B, B to C, and D to E, the latter gives the radius pretty accurately. Orders should state whether an allowance is to be made for mouldings beyond the dimensions given, and if so, how much. Where practicable however to ensure fitting the arch exactly, it is best to have a paper pattern taken and sent in addition to the above dimensions.

PLATE 24.

ILLUMINATED DEVICES.

Two Feet high.

ON PREPARED CALICO.				ON PREPARED CLOTH.		
No.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.
354	15/	18/	8/	21/	25/	10/6
355	15/	18/	8/	21/	25/	10/6
356	12/	14/6	7/	17/	21/	9/6
357	9/6	11/6	5/6	13/6	16/6	8/
358	12/	14/6	8/	17/	21/	10/6
359	8/	10/	4/	11/	14/	6/
360	9/6	11/6	5/6	13/6	16/6	8/
361	11/	13/6	7/	16/	20/	9/6
362	9/6	11/6	5/6	13/6	16/6	8/

Three Feet high.

354	19/6	23/	10/	26/	30/	13/6
355	19/6	23/	10/	26/	30/	13/6
356	16/	20/	9/	22/	27/	12/
357	14/	17/6	7/6	18/6	22/6	10/
358	17/	21/	10/	24/	30/	14/
359	12/	15/	5/6	16/	20/	8/
360	14/	17/6	7/6	18/6	22/6	10/
361	15/6	19/	8/6	22/	27/	12/
362	14/	17/6	7/6	18/6	22/6	10/

PLATE 25.

ILLUMINATED DEVICES

One foot high.

ON CARDBOARD OR CALICO.				ON PREPARED CLOTH.		
No.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.
363	5/6	7/6	3/	8/6	10/6	4/6
364	5/6	7/6	3/	8/6	10/6	4/6
365	7/	9/	4/	10/	13/	5/6
366	8/6	10/6	5/	11/6	14/6	6/6
367	6/6	8/6	3/3	9/6	12/6	4/6
368	7/	9/	4/	10/	13/	5/6
369	4/6	6/6	2/6	6/6	9/	3/6
370	4/6	6/6	2/6	6/6	9/	3/6

One foot six inches high.

363	7/	9/6	4/	10/6	13/6	5/6
364	7/	9/6	4/	10/6	13/6	5/6
365	8/6	11/	5/	12/	15/	7/
366	10/	12/6	6/	13/6	16/6	8/
367	8/	10/6	4/6	11/6	14/6	6/6
368	8/6	11/	5/	12/	15/	7/
369	6/	8/6	3/6	9/	12/	5/
370	6/	8/6	3/6	9/	12/	5/

Two feet high.

363	8/	10/6	4/6	12/6	15/	7/6
364	8/	10/6	4/6	12/6	15/	7/6
365	10/6	13/6	6/	14/6	18/	9/
366	12/6	15/6	7/6	17/6	21/	10/6
367	10/	13/	5/6	14/	17/6	9/
368	10/6	13/6	6/	14/6	18/	9/
369	7/	9/6	4/6	11/	13/6	7/6
370	7/	9/6	4/6	11/	13/6	7/6

The Devices—No. 363, with scroll left blank for any text wished, and No. 364, are supplied printed in outline, two feet high, on cardboard, at 3s. each.

PLATE 26.

HARVEST TEXT AND DOMESTIC CHRISTMAS DECORATIONS.

371—As drawn with Flowers, &c., Illuminated. Length.

9ft	16/	20/	12/	28/	35/	18/
12ft	20/	25/	15/	35/	42/	22/
15ft	24/	30/	18/	40/	48/	26/
18ft	28/	35/	21/	46/	56/	30/

371—Text only, without Flowers.

9ft	8/	10/	6/	14/	17/	10/
12ft	10/	12/6	7/6	17/6	21/	12/
15ft	12/	15/	9/	20/	24/	14/
18ft	14/	17/6	10/6	23/	28/	16/6

372 or 373—

3ft	7/	9/	4/6	11/	14/	7/6
5ft	9/6	11/6	6/6	15/6	19/	10/6
7ft	12/6	15/6	9/	20/	24/	13/6

PLATE 26 (Continued)

HARVEST TEXT AND DOMESTIC CHRISTMAS DECORATIONS.

ON CARDBOARD OR CALICO.				ON PREPARED CLOTH.		
No.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.	Plainly Illuminated in Colors.	Richly Illuminated in Colors & Gold.	Outlined ready for Illumination.

374—As drawn with Wreath Illuminated.

6ft long	16/	21/	12/	28/	35/	18/
9ft „	20/	25/	15/	35/	43/	22/
12ft „	25/	30/	18/6	43/	52/6	27/

374—Without Wreath.

6ft long	12/6	16/	10/	22/	28/	15/
9ft „	16/	20/	12/	28/	35/	18/
12ft „	20/	25/	15/	35/	42/	22/

375—Banner.

2ft 2 by 1ft 4	14/	17/	8/6	18/	21/	10/
3ft by 1ft 10	19/	22/	9/6	23/	27/	11/6

376—Banner.

2ft 2 by 1ft 4	10/6	12/6	6/6	13/6	16/	8/6
3ft by 1ft 10	14/	16/6	8/	18/	21/	10/6

Devices.

377—1ft 6 high...	10/	12/6	6/6	13/6	16/6	8/6
2ft „	12/6	15/6	8/	17/	20/	10/6
3ft „	18/6	23/0	11/6	25/	29/6	15/

378—1ft 6 high...	10/	12/6	6/6	13/6	16/6	8/6
2ft „	12/6	15/6	8/	17/	20/	10/6
3ft „	18/6	23/	11/6	25/	29/6	15/

379—1ft 6 high...	11/6	14/	7/	15/	18/	9/6
2ft „	14/	17/	9/	18/6	22/	11/
3ft „	20/	25/	13/	27/	31/6	16/6

380.—Device as drawn, all Illuminated.

3ft long	14/	17/6	9/6	20/	23/6	12/6
5ft „	17/6	21/	11/6	25/	29/	16/
7ft „	21/	25/	13/6	30/	36/	20/

380.—Scroll only, omitting Crown.

3ft long	7/6	9/	5/	11/	14/	7/6
5ft „	9/6	11/6	6/6	15/6	19/	10/6
7ft „	12/6	15/6	9/	20/	24/	13/6

No. 381.—Chromo-Lithographed Motto, in 3 glazed oak frames. Total length 5ft. 2in. 21s. No. 382.—Suggestion for forming text of letters, covered with everlasting flowers. See Plate 18.

The Prices for the Banners Nos. 297 and 298, do not include poles, see page 11.

In place of the Scripture Text indicated on design No. 380, some such motto as the following might be substituted:

“Welcome the coming, speed the parting Guest,”
or,
“None come too early, none return too late.”

MATERIALS FOR ILLUMINATED DECORATIONS.

Boxes of Colors, mixed and prepared for use, No. 1, 7s. 6d.; No. 2, 10s. 6d.

No. 1 contains 6 pots of color, red, black, blue, white, green and brown, 1 bottle of turpentine and 6 brushes.

No. 2 contains in addition to the foregoing, 2 larger brushes, one bottle of gold size, one of liquid gold and one of liquid silver; or, if preferred, 2 books of gold leaf instead of the liquid gold and silver.

Pots of Color prepared for use, Vermillion, 1s. 6d.; other colors, 1s. each.

Gold Size for applying leaf gold or bronze powder, 6d. per bottle.

Gold Leaf. Best quality, 1s. 6d. per book. Bronze Powder, 6d. per packet.

Liquid Gold or Silver, for Amateurs' use, either with quill pen or brush; in bottles, first size, 1s., second size, 2s. per bottle.

Crystal Frost, 1s. per packet. This new material is used in a great variety of decorations. The best way of applying it to silk, paper, etc., is with a little clear liquid gum.

Camel Hair Pencils.—Small sizes, 1s. per dozen; larger, 2s. per dozen; large Camel hair brushes, for filling in color, 6d. each. *Sable Pencils*.—6d. and 1s. each.

Gilders' Kit.—For using leaf gold; consisting of cushion, knife and brushes, 3s. 6d.

Extra Stout Zinc,—painted with four coats of color, and prepared for decoration, 1s. per square foot. Zinc Tablets can be prepared to any size or shape required, and the writing and ornaments set out on them ready for Amateurs to illuminate.

Prepared Cloth,—3 feet 6 inches wide, painted ready for decoration, 4s. 6d. per yard, or cut to any size 6d. per square foot.

Prepared Calico.—Superior quality, 37 inches wide, 1s. per yard.

Stout Cartoon Paper.—4 feet 6 ins. wide, 1s. per yard. For texts, 10½ inches wide, 3d. per yard, 13½ inches wide, 4d. per yard; 18½ ins. wide 5d. per yard. If cut to special widths the prices will be 1d. per yard more.

The "Cartoon paper" is very superior to "Lining paper" for decorative purposes.

Stout Lining Paper,—Width 22 ins. 1s. 4d. per piece; 30 ins 2s. per piece.

Plain Cardboard in sheets 24 by 18, 5s. per dozen; 24 by 24, 8s. per dozen; 36 by 36, 2s. 6d. per sheet. Painted in oil any color 24 by 18, 10s. per dozen; 24 by 24, 15s. per dozen; 36 by 36, 4s. per sheet.

Straw Boards 33 by 25, 6s. per dozen.

FABRICS, &c., FOR DECORATIONS.

Cotton Velvets 22½ ins wide good quality, white 3s. 6d. other colors, 3s. per yard.

Cloth, 2 yards wide, suitable for decoration, crimson, 10s. 6d. per yard; white or gold color (superior quality) 18s. per yard.

White Long Cloth, superior quality, 1 yard wide, 1s. per yard; colored long cloth of good quality, 31 inches wide, dark crimson, blue, or pink, 10d. per yard; Fine Holland, 36 inches wide, 1s. 1d. per yard.

Worsted Binding—Green or any other color 1s. 9d. per dozen yards.

Worsted Cord in any two colors, 4d. per yard,

Tracing Braid, for outlining, gold or crimson and gold, 1s. per dozen yards.

Colored Paper, good quality; crimson, 6d. per yard, 5s. per piece of 12 yards; blue, 6d. per yard, 5s. per piece black, 6d. per yard, 5s. per piece

Imitation Gold or Silver Paper, 1s. per sheet.

Flock Papers of good quality, crimson, black, or green, 1s. per yard; or 11s. per piece of 12 yards. Blue 1s. 2d. per yard, or 12s. 6d. per piece.

Cotton Wool, good quality in large sheets 6d. per sheet.

EVERLASTING FLOWERS (*Gnaphaliums*.)

The large and increasing demand for these flowers for Church decorations, has enabled Messrs. Cox & Son to have them imported for them, and they are supplied in the large full size bunches, about 8 or 9 inches diameter, as received from abroad, (not reduced in size as is frequently done,) at the following prices:—

	Per bunch.	Per doz. bunches.		Per bunch.	Per doz. bunches.
YELLOW	1s.	10s. 6d.	ORANGE OR LIGHT RED	1s. 6d.	16s.
GREEN	1s. 6d.	17s.	BLACK	1s. 6d.	17s.
SPOTTED YELLOW	1s. 6d.	17s.	SPOTTED RED	1s. 6d.	17s.
CRIMSON	1s. 8d.	18s. 6d.	BLUE	2s.	22s.
LILAC	2s.	22s.	VIOLET	2s.	22s.
PINK	2s.	2s.	PURPLE	2s.	22s.
SOLFERINO	2s.	2s.	MAGENTA	2s.	22s.

Mixed bunches, all colors, 1s. 8d. per bunch.

A bunch of either of the above forwarded free by sample post, on receipt of the price, with fourpence extra for postage.

The monotony produced by the use of evergreens only, for wreaths, &c., is much relieved by the introduction of a few everlasting flowers.

Large Everlasting Flowers, (Helichrysums). These flowers are about the size of a florin, and look well used in conjunction with the small everlastings; thus, in decorating a double triangle with the small flowers, if one of the large ones of a different color were put at each intersection, and at the six points, it would greatly improve the appearance of the device.

Small bunches mixed colors, 6d. per bunch.

Fine flowers, assorted colors, 6d. per dozen.

IMITATION HOLLY BERRIES AND LEAVES, AND DRIED MOSS.

Large Size imitation Holly Berries, 6d. per gross; 12 gross, 5s. 6d.; 24 gross, 10s.; 50 gross, 20s. A sample gross forwarded on receipt of nine stamps.

The small size berries can be supplied at 4d. per gross, but they are not found nearly so useful or effective for decorations.

Green Holly or Ivy leaves, small size, 1s. per gross; or, 10s. 6d. per dozen gross.

Do. " large size, 1s. 6d. " " 16s. "

Variegated Holly leaves, 2s. per gross; or, 22s. per dozen gross.

Imitation Wreaths. Wreaths one yard long made with the above leaves and berries, Green Holly or Ivy, 1s. each; Variegated Holly, 1s. 6d.

French Dried Moss, 6d. per packet; or 5s. per dozen packets.

FRESH CUT FLOWERS.

Messrs. Cox & Sox will give careful and punctual attention to commissions to procure Camellias or other flowers, and they will be charged at the current market prices. Prices cannot be quoted in this list as they are so fluctuating.

Imitation Flowers. White paper roses, 2s. 6d. per dozen; white paper camellias, 3s. per dozen; pink paper roses, 3s. per dozen; pink paper camellias, 3s. 6d. per dozen.

Best Imitation Roses (*Linen*) White 6s. per dozen. Pink 7s. per dozen.

Best Imitation Camellias (*Linen*) White 7s. per dozen, Pink 8s. per dozen.

If the above have a bud and leaves as well as the flower, the price will be 75 per cent. extra.

Passion Flowers, of superior make, large size, 2s. 6d. each; small size, 2s. each.

White Lillies " " natural size, 1s. 6d. each.

Daisies, large size, 1s. per dozen; small size, 9d. per dozen.

SUNDRIES.

	Per bundle.		Per bundle.
Stout Copper Wire ..	1s.	Stout Iron Wire ...	6d.
Fine " " ..	9d.	Fine " " ..	4d.

Fine Wire, as used by artificial flower makers, black, 6d. per reel; green, 1s. per reel.

Perforated Zinc, 6d. per square foot; or cut in stripes $\frac{1}{2}$ inch wide, 3d. per yard; or 1 inch wide, 5d. per yard.

Hoop Iron Clips, with a band of perforated zinc, can be supplied to fit any sized column, so as to avoid driving nails into the stone caps; 1 foot diameter, or less, 1s. 6d.; 1 foot 6 inches, 2s.; 2 feet, 2s. 6d.; 2 feet 6 inches, 3s.; 3 feet, 3s. 6d.

Brass Pins with steel points, (similar to large drawing pins) for fastening up texts or devices, 7d. per dozen; or, 6s. 6d. per gross. Superior Quality, 7/6 per gross.

Fine Pointed Black Tacks, 4d. per packet. Copper Tacks, 9d. per packet.

Font Cover—Wrought Iron frame 6 feet high, as a ground work for a decorated Font Cover, 10s. 6d.; or, 4 feet high, 7s. 6d.

Laths. 6 ft. long, 1 in. wide 2s. per doz.; 6 ft. long, 1 $\frac{1}{2}$ ins. wide, 2s. 6d. per doz.

These laths will bend easily and can be screwed together to form any length.

Zinc Water Troughs for holding cut flowers, made to any shape or size required. For standing in bowls of Fonts one is made in the shape of a Cross, 1 foot 6 inches long, with a wooden cross perforated with holes through which the flowers can be passed to float in it; price 7s. 6d.; other sizes at proportionate prices.

Flower Holders for water, the shape of an inverted cone, with wire hook to attach to decorations, for cut-flowers, unpainted, 1s. 6d.; painted green, 2s. 6d.; or, with gilt fleurs-de-lis, 6s. per dozen.

Wire frames with 12 holders fixed on them to fit into flower vases, 4s. 6d. each.

Flower Vases, a sheet of designs and prices forwarded on application.

COX & SON,
Church Furniture Manufacturers,
28 & 29, SOUTHAMPTON STREET, STRAND.

STAINED GLASS WORKS—43 & 44, MAIDEN LANE,
(Adjoining the Show Rooms,)

WOOD AND STONE CARVING, GOTHIC, METAL, AND MONUMENTAL WORKS—
COLLEGE WHARF, BELVEDERE ROAD, LAMBETH,
(3rd Wharf west of Charing Cross Bridge.)

SHOW ROOMS—28 & 29, SOUTHAMPTON STREET, STRAND, LONDON.

CATALOGUE OF CHURCH FURNITURE,

With 680 Designs for Church Furniture, Gothic Metal-work, Decorations, Carpets, Hangings, Embroidery, &c., by eminent Church Architects and others, forwarded for Six Stamps.

Messrs. Cox & Son's prices will be found as moderate as is consistent with the use of the best materials and first-class workmanship.

CATALOGUE OF STAINED GLASS,
JUST PUBLISHED.

Containing 80 Designs and a List of nearly 100 Churches in which Stained Glass Windows have been Erected by them, forwarded for Six Stamps.

THE beautiful ancient art of Staining and Painting Glass, which had at one period fallen into oblivion, has, within the last few years, experienced a general revival; and there is now a large demand for windows of artistic merit. The designs and Scale of Prices are published in order to enable Clergyman and others interested, to form a tolerably correct estimate of the expense of filling Windows with Stained Glass.

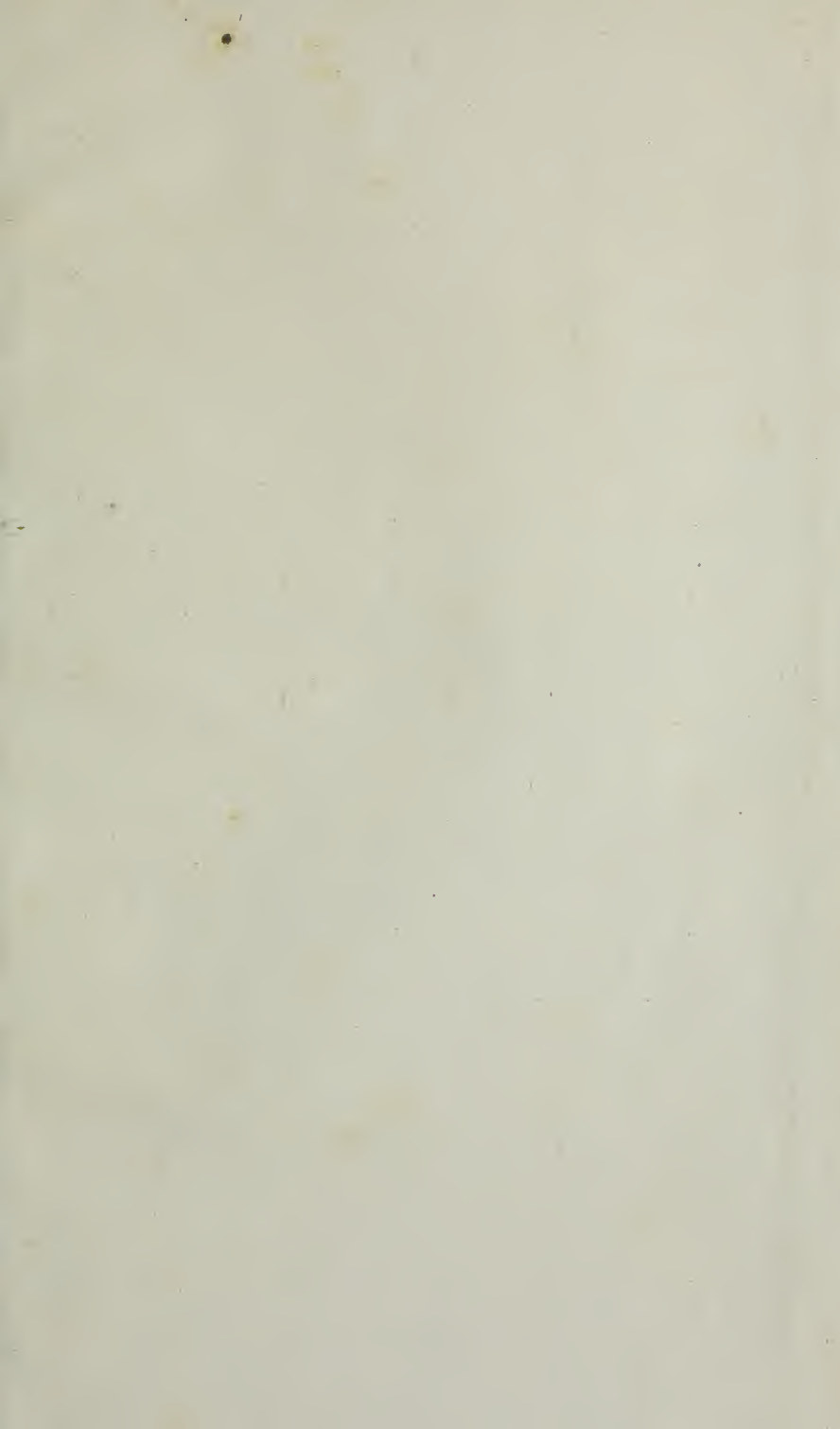
The Cartoons for the Figures in the Windows executed by Messrs. Cox & Son, are prepared by an Artist who has devoted his life to the study of this branch of art, and has spent many years on the Continent studying the Works of the old Masters.

CATALOGUE OF MONUMENTS,

With numerous Designs for Monuments, Tombs, Tomb Rails, Mural Tablets, Monumental Brasses, Head Stones, &c., from original designs by the following architects:—W. S. BARBER, G. GOLDIE, J. T. IRVINE, A. SMITH, S. W. TRACY, B. J. TALBERT, WILLSON and NICHOLL, and M. DIGBY WYATT, Esquires, forwarded on receipt of Six Stamps.

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